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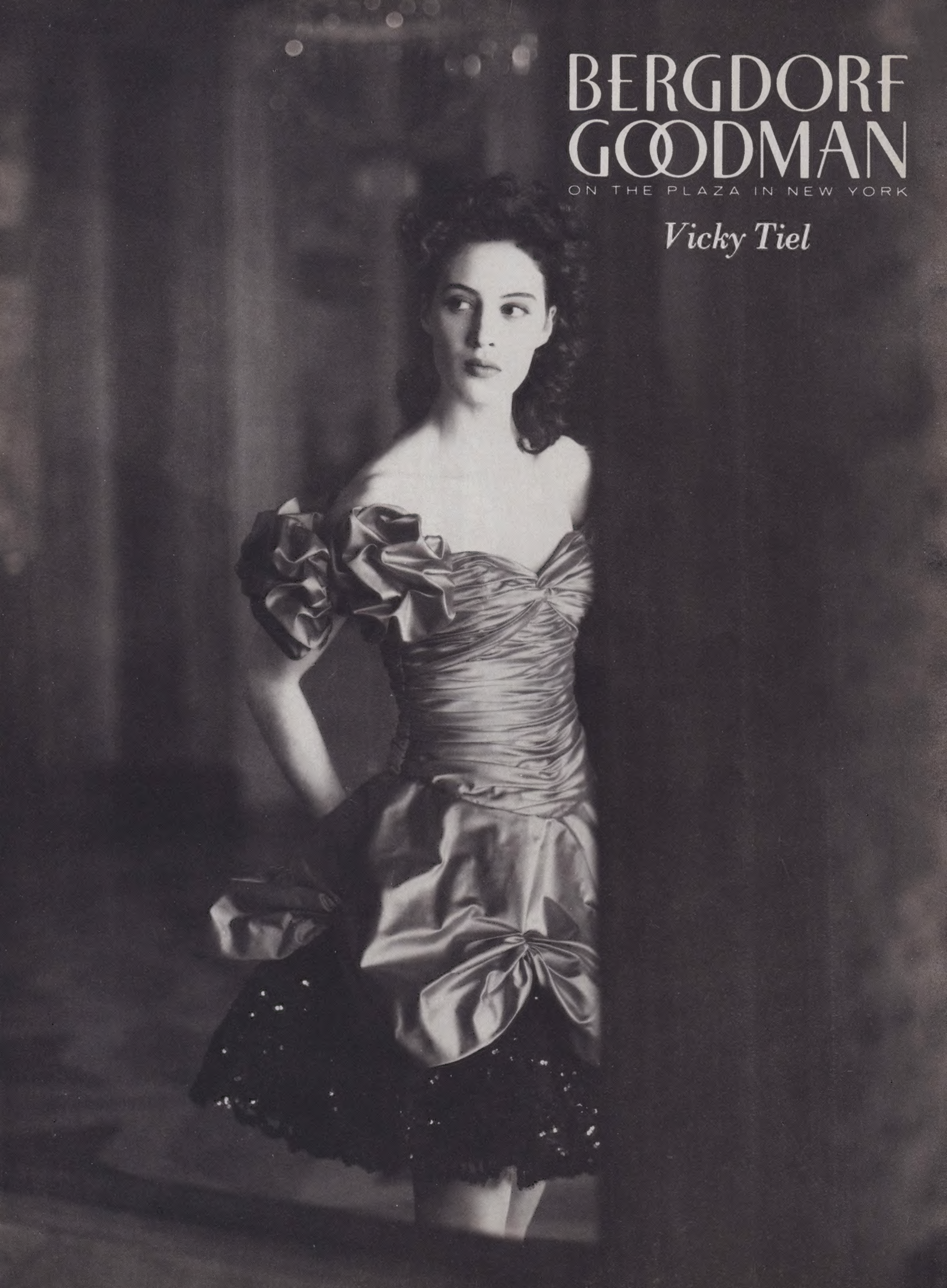

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FASHION

227 Vogue Alive . . . at Stores Across the Country
268-282 Vogue's View: Style, Ideas, Fashion Action
284 People In Fashion Are Talking About What's Coming . . .
289 Point of View: The Truth About Summer Fashion
290 The Art of Couture: A Glorious Spectacle!
320 The Spirit of Summer
372 Easy Style!
378 Vogue Patterns: Shorts—On Target
380 Last Word

BEAUTY & HEALTH

42 Beauty Now/Cover Look
46 Mind Health. By Carol Tavris, Ph.D.
56 Beauty Style. By Andrea Robinson and Dorothy Schefer
62 Confessions of a "Nicomaniac." By Marcia Dorfman
64 Children With AIDS. By Elizabeth Hanly
118 Shape-up Now: Fit Food . . . "Designer" Workouts
126,220 Beauty Q & A, Hair Q & A
136-160 Images/Beauty Now, Hair Now
166 Health. By Melva Weber
170 How Safe Are Hospitals? By Ronni Sandroff
177 Body Style. By Rita Freedman
330-349 20-Page Beauty/Fitness Special:
A New Sense . . .
333 Habits: The Health Makers . . .
By Janice Kaplan
334 Diet for a New Decade
337 "Medical" Spas . . . Habit Control
338 Exercise: Enough, Too Much. By Judith Schmid
338 Reducing the Risks
340 Winning Style: Jackie Joyner-Kersee. By James Kaplan
344-349 Pales . . . with a Pow!
New-Age Skin, Color. By Shirley Lord
382-389 Health Style: Health Histories . . . Breast Reshape
Warning . . . Women Smokers and Heart Attacks
386 Your Diet: Health for Sale. By Judith S. Stern, Sc.D.
388 Your Well-Being: Morita Therapy. By Barbara Lang Stern

PEOPLE ARE TALKING ABOUT

72-114 What's News, What's Coming: Movies, Art, TV, Books . . .
164 Driving Style. By Lesley Jane Nonkin
180-214 Talking To . . . Satirist Ralph Steadman; Director
James Brooks; Design Prophet Mildred Friedman
216 Law & Women: Parental Leave. By David Spiegel
304 Something Wild—On Safari in Kenya with Kim Basinger
By Stephen Drucker
350 Intimate Partners . . . Paul Simon's politics . . .
Donald Trump's Perfume? . . . and More. By Tracy Young
352 Miracle on Hollywood and Vine—The Making
of a Remarkable Movie
David Lynch—America's Strangest Director Acts
for the First Time. By Richard Schickel
354 Sculpture and the Art of Confrontation. By Barbara Rose
358 Martha Gellhorn: The Journalist as Heroine
By Victoria Glendinning
360-363 People are Talking About TV News
360 Tom Brokaw: NBC's Air Apparent. By James Kaplan
363 The Aliens on TV. By Linda Ellerbee

LIVING

222 Living. By Barbara Plumb
228 Food in Vogue. By Barbara Kafka
232 Entertaining. By William and Chesbrough Rayner
234 The Best of Wines. By Martin Gersh
364 Intuitive Style—A Treasure House in Umbria
By Barone Giorgio Franchetti

TRAVEL

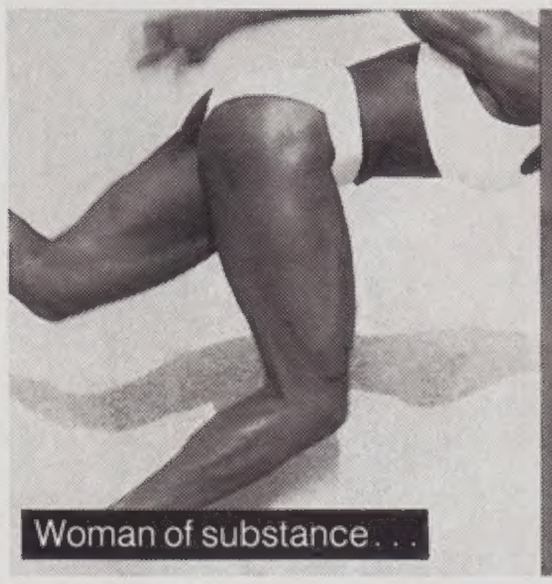
236 Travel Now. By Richard Alleman
238-266 Special Supplement: Spas—The Pleasure Principle.
A World-Wide Guide to the Ultimate Getaway
399 Vogue Travel Guide

IN EVERY ISSUE

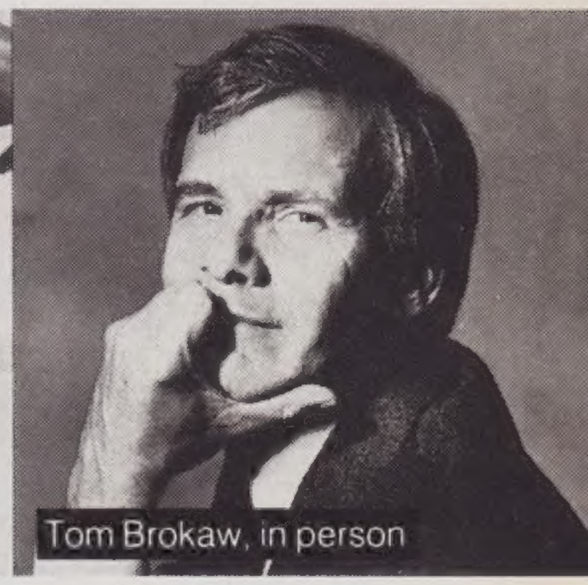
32 Masthead
128 Horoscope. By Rockie Gardiner

Something Wild—Kim Basinger

The art of couture



Woman of substance . . .



Tom Brokaw, in person

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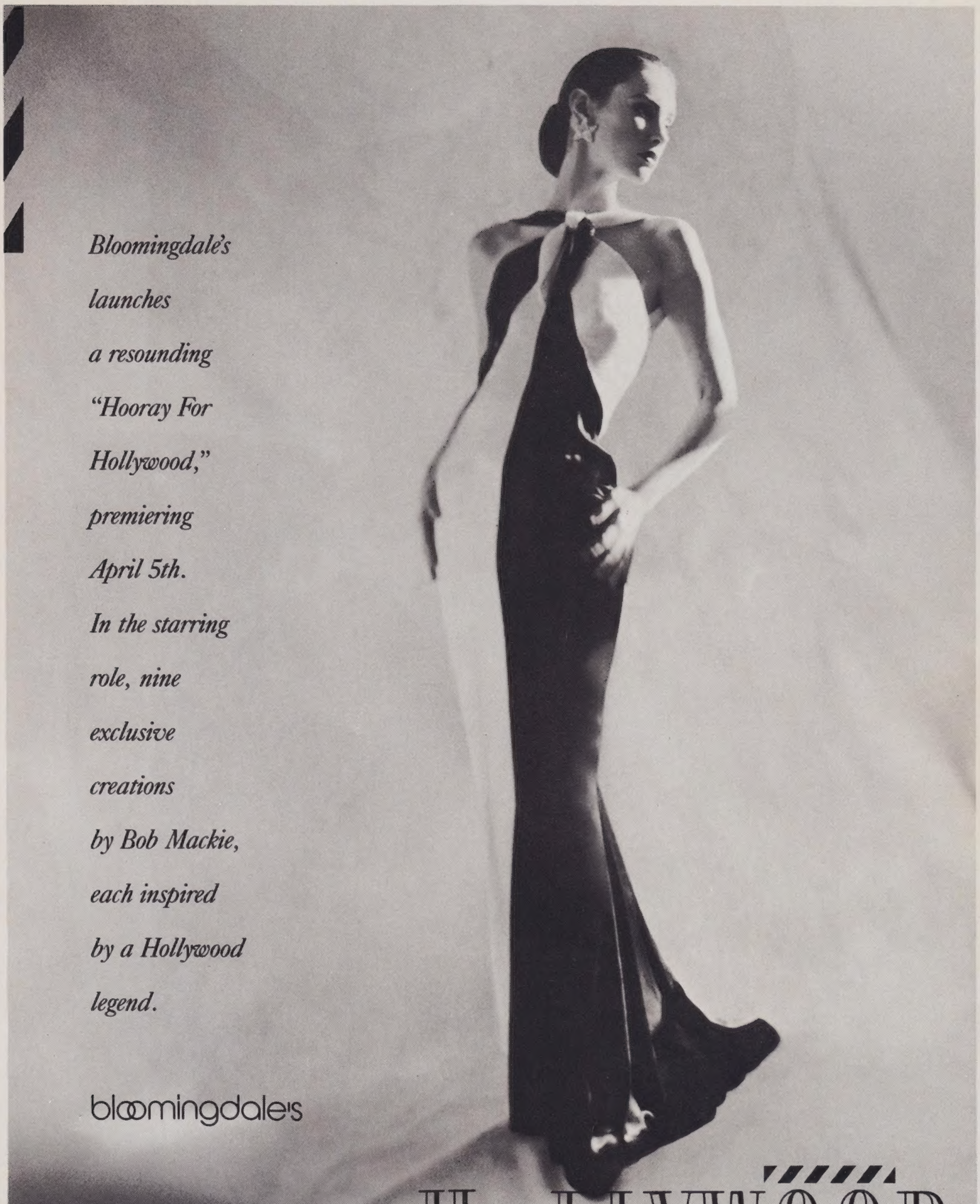
Address all editorial, business, and production correspondence to Vogue Magazine, 350 Madison Avenue, New York, NY 10017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Premature Aging: Don't

There are 2 forms of aging. Biological aging and Photoaging.

Biological aging is predetermined. It's completely dependent upon our genetic pattern. Everyone's pattern is different and it alone dictates how fast or how well we will age. There are ways to reduce the visible effects of biological aging—but there's

absolutely no way to slow down this process. However, there is something which accelerates the effects of biological aging. Photoaging.

Photoaging Is Different: What Is It?

Photoaging is a process that occurs regardless of our genetic pattern. It is a dramatic, premature aging process that occurs over a period of years as a result of our skin's exposure to the environment. It's also every skin-conscious woman's worst nightmare come true—*because most of the fine lines, deeper wrinkles, age spots and leathery texture we see on our skin are not from biological aging—but Photoaging.*

When Does Photoaging Occur?

Whenever you are exposing your skin to ultraviolet rays. You probably think you know when that is—but what about ultraviolet rays that strike us when we're walking down a city street? Standing in a sunlit room? Driving a car? Sitting by an airplane window? What about the ultraviolet rays from fluorescent lighting? The reflection of light off steel, mirrors, cement? What about the effect of elements in our environment—smog, wind, dirt, air conditioning? The hard, cold facts that the science and medical professions are telling us are—without the proper

For more information, please write to: Medical Director, Ultima II International Research Laboratories, Talmidge Road, Edison, NJ 08817

Let It Happen To You.

defense these elements will age our skin. Critically. Intensely. And without doubt prematurely. Dr. Albert Kligman, Professor of Dermatology at the University of Pennsylvania, says significant damage may have already taken place by age 20, though it may not show up until age 40 or 50.

Can You Prevent Premature Aging Before It Starts?

The good news is yes. While you can't prevent biological aging, you *can* prevent Photoaging. That's because now Ultima II Research Laboratories have developed a product designed to prevent Photoaging. This revolutionary product acts as a shield for your skin. What's more, it's completely makeup compatible.

It's called PhotoAging Shield and it's so protective it actually intercepts damaging light waves *before* they penetrate your skin. It also contains an exclusive patent pending Anti-Oxynigen Complex that was developed at Bar Ilan University. This unique complex is derived solely from natural substances and it effectively neutralizes unstable skin surface molecules known as "free radicals."

The woman on the right illustrates the signs of Photoaging. The woman on the left has not yet started to show these signs. Protection from light is the only way to prevent this type of accelerated aging.

What Are Your Options?

There are limited measures you can take. One is medical treatment. Another is plastic surgery. And now there's a third. PREVENTION. That's because the medical and science professions have made effective prevention possible in the form of PhotoAging Shield. Whatever your age—the sooner you start, the better the benefits.

When Should You Wear PhotoAging Shield?

The answer is always. Dermatologists have agreed that you accumulate far more damage during the year going to and from work than in two weeks of concentrated sunbathing. Dr. Albert Kligman estimates that over 70% of the damage done by harmful light rays is from simply being outdoors or even sitting by a window. Once you apply PhotoAging Shield, it provides effective protection for the entire day. So, start using PhotoAging Shield now—and face the world without worrying about premature aging.

PHOTOAGING SHIELD

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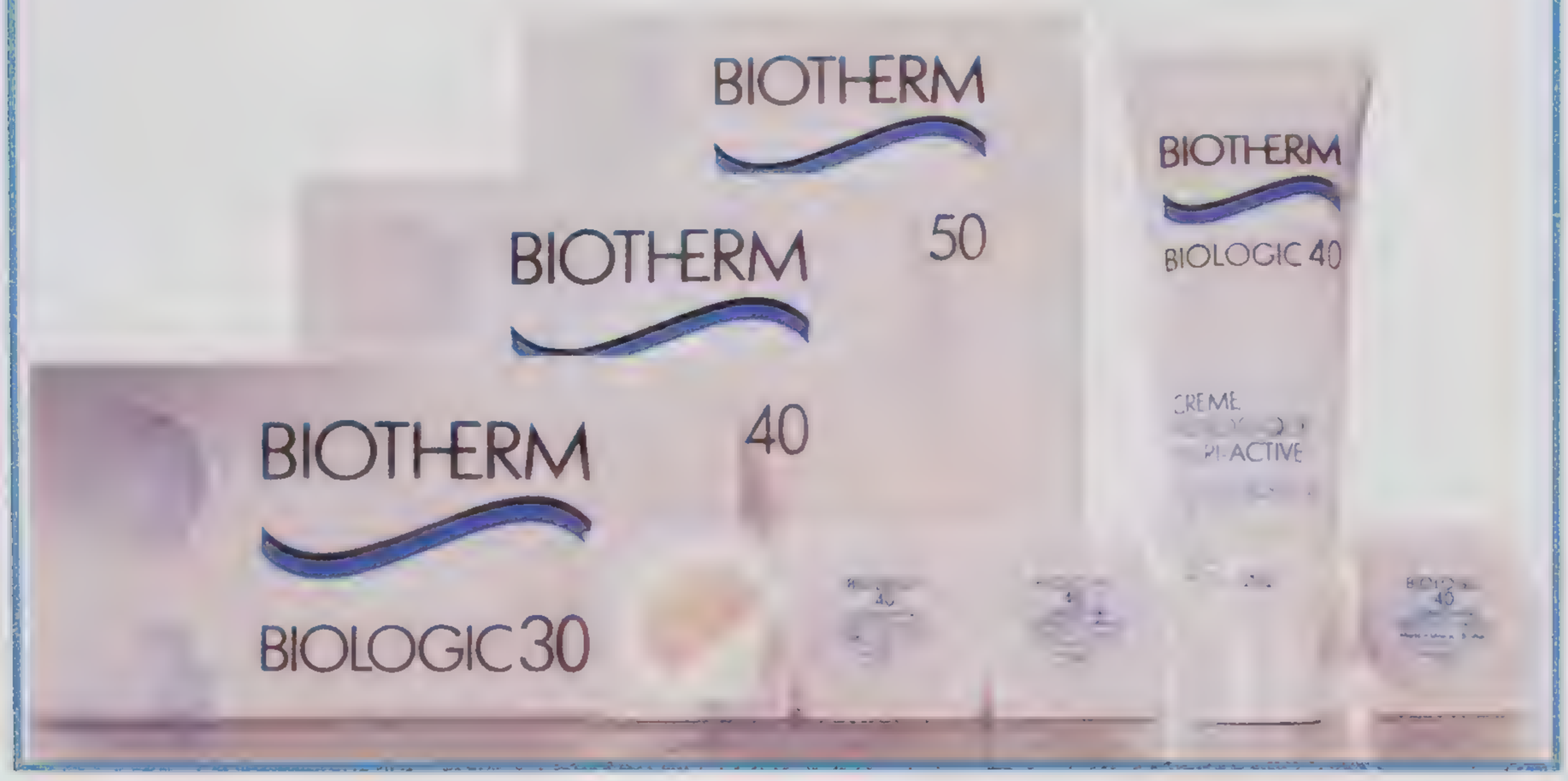

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BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 München 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda. MEXICAN VOGUE is published by Carta Editorial de Mexico

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
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BEAUTY NOW

Beauty in this issue: Behind the scenes with Kim Basinger—on safari in Kenya

COVER LOOK

A NEW SENSE . . .

Summer ease—and the healthy good looks that allow it—in this issue starts from a somewhat different "base": changes in skin care, exercise, ways of eating—to last, live with, look great. Perfect symbol—above, and on our cover, the look of model Kara Young: The easier sense of hair simply pulled back for shape; sheer makeup that barely heightens skin color, takes on a bit more intensity at lips, brows. Specifics: Sun Beige liquid foundation, Medium Complexion powder; Naturelle blush; Baked Coral lipstick; Bali Brown/Not Quite White shadow—all, Revlon. Hair by Suga/Suga salon, NYC; makeup by François Nars. Calvin Klein Men's T-shirt, "S" by Stephen Sprouse jacket, Hermès "bag." Photo by Avedon. Details, last pages.

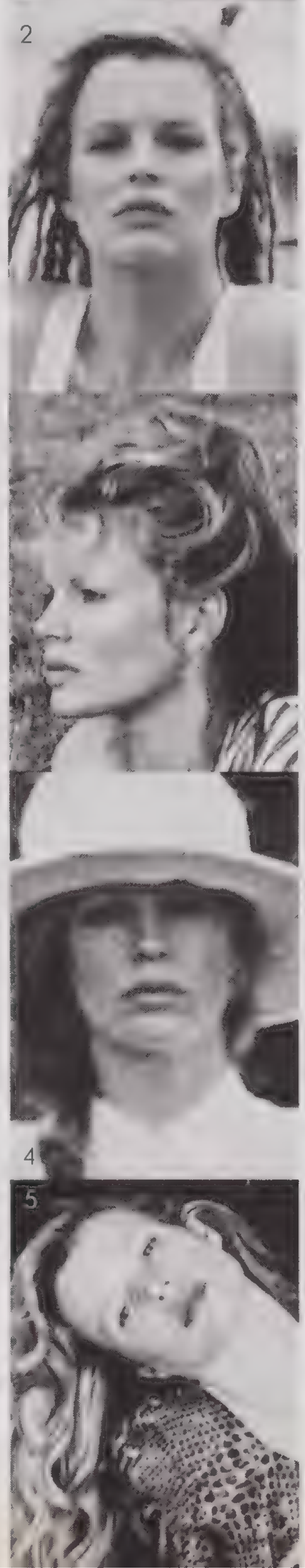
Even "natural" good looks don't always work easily: When Kim Basinger went on safari to Kenya for this month's Vogue (see page 304), day temperatures rose into the nineties, sun was intense; rain fell on schedule. "Home" was a traveling tent. "I've often been in this situation in movies," says Basinger, "and learned to go with it. Luckily, I've always felt the less you do beauty-wise, the better."

Basinger's first priority: protection for her fair, sun-sensitive skin. She packed her favorite sun block (SPF 28), a wide-brimmed hat; off-camera, shielded under an umbrella, tree, tent.

Applying makeup over sun block is rarely easy; makeup artist Andrea Paoletti used it sparingly. The base: mascara'd top lashes. For day—a jot of brown on lips (1-4); for night, sheer foundation, translucent powder, red lipstick (5).

Basinger showered evenings under a canvas water bucket, let her masses of hair dry. Mornings, she tossed her head over, shook it, finger-combed hair.

"Out of necessity came a lot of new ideas," says Rick Provenzano, Kim's long-time hair stylist. Example: For a faster, easier take on cornrows, hair was lightly gelled and braided (2). The next day, hair (1) had a bit of wave, was left loose and free. Other days, Rick pinned it in a loose, soft topknot (3). For night: natural waves (5) helped by a curling iron.



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mind health

Sexual pleasure . . . thought crime . . . the chameleon self

BY CAROL TAVRIS

MEN WHO MOTHER

In the recent years of Baby Boom II, many researchers, including feminists, have returned to psychoanalytic and quasi-biological theories of male and female behavior. Various explanations for why women almost universally desire to care for children—and men do not—have been revived, such as the arguments that women are biologically suited to nurturing; that females are socialized to nurture; and that females have deeply ingrained personality traits that make them more nurturant and sympathetic—more "feminine." To Barbara Risman, Ph.D., of North Carolina State University, these theories are flawed because they look for explanations only within the individual instead of looking at the individual's circumstances. Risman compared the parenting skills, personality traits, and self-images of single fathers, single mothers, married parents with the mothers at home, and two-income couples. If biological predispositions or learned sex roles do indeed cause deeply rooted personality differences, Risman argued, then parental strategies should differ by sex. In fact, people who took care of children reported more "feminine" personality traits (such as nurturance and sympathy) than people who didn't—regardless of sex. For example, single fathers and employed married mothers had almost identical levels of "feminine" traits. Single fathers were more "feminine" than other men, and employed women were less "feminine" than other women. Risman doesn't deny the importance of personality or learning, but she does argue that gender differences depend more on what people do than on internal qualities.

THE EVOLUTION OF THE POSTMODERN SELF

This is a "self"-conscious society. We speak endlessly of self-esteem, self-fulfillment, and self-confidence, without thinking much about what this "self" is. According to Kenneth J. Gergen, Ph.D., at Swarthmore College, our conceptions about the self have changed radically over the last century. If this is the era of postmodernism in cultural and intellectual circles, he says, it is also the era of the postmodern self.

The nineteenth century fostered a romantic view of the self, Gergen argues. The essence of the human being was its unseen depths and capacities, its "soul," "spirit," or "character," and a person's overt physical features or behavior were considered mere superficialities. The era of the modern self dawned early in this century with the rise of science and technology, producing a mechanistic view of the self. It was regarded as another product that could be made at the factory (in this case, childhood) and would turn out to be predictable and reliable—although a "faulty product" might emerge from a deficient environment.

The postmodern concept of the self, Gergen says, emerged after World War II as a result of increased exposure to the attitudes, values, and customs of other cultures. Postmodern individuals see the self as a chameleon—a frequently changing invention of time and place. The postmodern person must be able to respond to new circumstances; the predictable, strictly moral person lauded in the era of the mechanistic self is now, in a constantly shifting world, considered parochial, narrow-minded, and socially inadequate.

Judgments about whether these changes are good or bad, Gergen says, depend on how immersed one is in postmodern culture. There is much to lament in the erosion of individualism, tradition, and moral principles; and much to celebrate in the emergence of international awareness, cultural flexibility, and tolerance.

ORGASM—WHO GETS THE CREDIT?

Sex researchers have been saying for years that the brain is the sexiest human organ, the center of desire. Now three psychologists have identified a mental process that seems to be related to the consistency of women's orgasmic responses. Joseph W. Critelli, Ph.D., at North Texas State University, with Victor E. Loos, Ph.D., and Charles F. Bridges, Ph.D., surveyed eighty-seven women aged nineteen to fifty-nine about their experiences of orgasm. Past studies have indicated that women typically attribute their sexual responsiveness to one of four conditions: a personal, stable quality ("I am typically sexually responsive"); a personal but temporary quality ("I particularly wanted to have an orgasm"); a stable quality of the partner ("My partner is a good lover"); or simply a matter of luck.

The women who rarely had orgasms tended to blame themselves for "failing," yet did not give themselves credit when they did reach orgasm. This "self-handicapping" strategy, the researchers observed, minimized their chances of success. In contrast, the researchers found that the women who were consistently orgasmic almost never attributed orgasm to luck but to their own desires and responses.

CRYPTOMNESIA: CRIMES OF THE UNCONSCIOUS

What do Sigmund Freud and George Harrison have in common? Cryptomnesia—the unintentional appropriation of overheard ideas, or of one's own earlier ideas, presented as if they were new. According to Alan S. Brown, Ph.D., and Dana R. Murphy of Southern Methodist University, cryptomnesia is as common as ragweed: Freud got his theory of the basic bisexuality of human beings from a colleague but unthinkingly offered it as his own, and George Harrison unconsciously copied part of the Chiffons song "He's So Fine" for his "My Sweet Lord"—and lost a copyright suit years later.

In one experiment, Brown and Murphy asked volunteers working in small groups to give—aloud—four examples of a general category (such as "horse" and "turkey" for the category "animal"). Later, when asked to recall their own answers and generate new ones, 75 percent of them offered somebody else's example. Overall, the researchers found that the rate of plagiarism varied depending on whether the volunteers were trying to recall their own past answers (38 percent) or come up with new ones (100 percent).

Cryptomnesia is a normal result of the way memory and selective attention work, Brown says. As it comes time for a person to speak, her mind focuses more on her own response and less on what others are saying. Their words enter her subconscious, however, and she may eventually repeat them, believing they are hers. Cryptomnesia may be common, but it can certainly be exasperating to someone who hears a colleague present her idea as his own.

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BY ISAAC MANEVITZ

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BEAUTY STYLE

Here, what's happening behind the scenes in the beauty/fitness world: people . . . places . . . trends . . . ideas

BY ANDREA ROBINSON AND DOROTHY SCHEFER

Paris Flash

● Where are all the Paris ladies —including visiting Americans such as actresses Ali MacGraw and Margaux Hemingway and socialite Lynn Wyatt—having their hair done? At Alexandre Zouari (1, avenue President Wilson). Chauffeured Mercedes and Rolls Royces are seen triple-parked outside; but if you don't have a driver, there's a porter to park your car.

● The "underground" scene: at Rachel Benaich's (60, rue Vieille du Temple), where Rachel is known for styling the hair of Paris's top film stars. Valerie Kaprisky comes regularly. Rachel's specialties: color, care.

● YSL house models Jodye Beard and Diana Bienvenu had the best-looking hair at the Paris spring couture shows—brushed back behind the ears and cropped blunt at the nape. Their stylist: Celianthe (48, rue du Faubourg Montmartre) where all the best-looking young black models go. Both models are devotees.

● The best makeup: at Sephora (50, rue de Passy)—a cosmetics "supermarket," where there's rack after rack of splendid and unusual colors, seemingly millions of lipstick shades, sponges and brushes. . . . Visiora (33 avenue Wagram), a Dior-owned store for fashion photographers and makeup artists, carries stage and theater makeup. Great never-seen-before colors; sheer waterproof body foundations that won't come off on your clothes; foundations and face powders with more natural-looking yellow undertones (American women, says makeup artist Kevyn Aucoin, often err by using foundations that are too pink).

DOES HE . . .

The word on the Presidential circuit is that, aside from any political flaws he might have, Richard A. Gephardt has a cosmetic problem. Because Gephardt is fair, his eyebrows tend to "wash out" in front of television cameras, thus making him appear "less manly." Enter: an eyebrow pencil, now used to darken Gephardt's brows before TV appearances. Gephardt's press office insists, however, that he hasn't done anything "permanent" to his brows.

. . . DUNAWAY DOES

Seen at Louis Licari's new NYC Madison Avenue salon (212/517-8084) recently: film star Faye Dunaway, who spent the entire day there—having her hair colored. Dunaway, who has Licari highlight her hair, brings her personal hairdresser along to arrange her hair, after coloring, in several favorite styles. Then Licari checks the color—e.g., when Dunaway's hair is put up, is it light enough at the nape—and retouches up where necessary.

Rape On The Job . . .

With record numbers of women working and moving into higher positions (56 percent of women work outside the home and hold almost 38 percent of executive positions), more women are traveling on the job, going alone to unfamiliar places, putting themselves at increased risk of personal assault. Rape statistics suggest that a woman is raped every six minutes in the U.S.; one woman in every three will be a victim of sexual assault sometime in her life. More than three-quarters of these attacks are committed by men known by victims.

Some companies now offer seminars with local rape-crisis centers or community crime-prevention staffs; many sponsor workshops on sexual harrassment (in response to the 1986 U.S. Supreme Court ruling that employers can be held liable for sexual harassment on the job), but few offer comprehensive efforts on preventing assault.

An exception: the Du Pont Company, Wilmington, Delaware. Two years of planning and more than a half million dollars went into Du Pont's personal-safety program, which includes videos and handbooks on assertive behavior, preventive safety strategies, self-defense techniques. A workshop is geared to change supervisors' preconceived attitudes about rape and to train them in providing support. Du Pont's policy backs up its commitment: a rape victim may receive up to six months' paid leave from the job, psychological and medical treatment, and legal assistance.

So far over one-third of Du Pont's female employees have gone through the program; and more than two hundred other companies have requested information about the program, which is now for sale. Info: 302/774-9279.

RETIN-A REPORT

When the January 22/29 issue of the Journal of the American Medical Association published the findings of a study involving Retin-A and its controversial ability to reverse wrinkling, almost every television news program in the country broadcast the story as a breakthrough in anti-aging. Along with hyping the University of Michigan's very positive research results came dramatic before-and-after pictures. The result: dermatologists found their phones ringing off the hook for the next several days. But the TV media told only half the story. What they downplayed—what the research study didn't include: long-term effects of using Retin-A and the net effect once treatment was stopped ***(more, page 344).***

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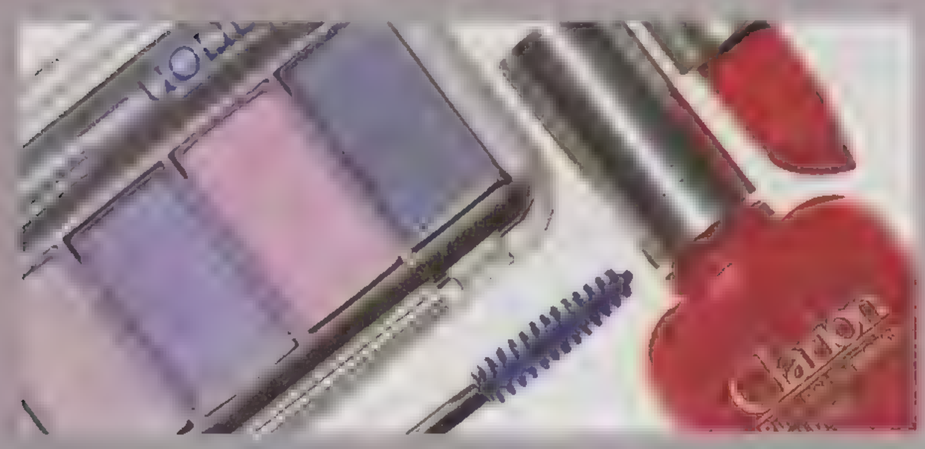
COLOR GROUP 1

The cool tones of plums, mauves and burgundy are the essence of this Color Group. The shades pictured here: Twilight Serenade de Color Harmonies Eyeshadow, Plum Wine Pure Performance Nail Color, Plum Wine Lasting Color Lipstick and Onyx Eye Pencil (Long Point).

COLOR GROUP 2

The cool tones of pink, rose and cherry make this Color Group come alive. Shades pictured here are: Sweetbriar Pink Radiance Blush, Wedgewood Blue Weapons of Eyeshadow, Primrose Lasting Color Lipstick and Rose Petal Pure Performance Nail Color.



COLOR GROUP 3

The cool tones of [illegible] Classic Collection [illegible] Silver Sensation Weapons of Eyeshadow, Classic Blue Pure Performance Nail Color, Blue Blue Lasting Color Lipstick and Sapphire Blue Pencil Weapons of Mascara.

COLOR GROUP 4

This Color Group encompasses the warm, beautifully natural tones of coral, beige and desert. The shades pictured here are: Desert Dreams Color Harmonies Eyeshadow, Peace of Green Weapons of Eyeshadow, Coral Satin Pure Performance Nail Color and Soft Coral Lasting Color Lipstick.

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Carol is wearing Dazzling Rose on lips, and Crystal Pink on nails. © 1988 Noxell Corp

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CONFESSIONS OF A "NICOMANIAC"

How does a fully hooked smoker stop? With do-or-die resolve, day-by-day effort...

BY MARCIA DORFMAN

This is the diary of a drug addict, although I would seem an unlikely candidate. I'm not a slum kid, from a fatherless home, or a pampered adolescent in a state of rebellion. I'm a middle-class housewife: overprivileged and overage for what we traditionally conceive of as a drug addict.

What's my drug, my comfort? Sweet nicotine. I love it, I need it, and don't intend to live without it, either.

I know: doctors say smoking is bad for your health. I can read, I can hear; but it doesn't matter. I've made a deal with life. And there isn't anything about smoking I don't like. I enjoy seeing a man smoke his pipe. I like all the paraphernalia connected with smoking—lighters, cigarette cases, holders. Over the years, I've acquired some of the best-looking smoking accoutrements. When I take a cigarette from a smashing cigarette case, I'm Carole Lombard, all slink and chic. I flip out my Cartier lighter—a high in itself. Then I inhale that first lung-filling breath. I'm in heaven.

Doctors have told me to stop; but I don't really want to stop smoking. My internist sent me to a doctor who taught me how to hypnotize myself into stopping. Hypnosis seems to be a case of mind over matter, relaxing so completely that you can talk to yourself and suggest behavior changes. It works, too, because the inner self is who we are. If we put our minds to it, we can accomplish just about anything. I found hypnosis helpful. For about two years, I cut back from almost two packs a day to three to five cigarettes. Then something traumatic happened—funny, I no longer remember what—and I was back at the old stand. Hypnosis requires constant reinforcement, which was fine when *I* was fine. When I wasn't fine, I wanted a cigarette.

The truth is I never seriously considered quitting. I gambled I wouldn't get lung cancer, that I'd die from something else.

In the course of a routine visit, my dentist sees tissue changes in my mouth, under my tongue. He says this is a pre-cancerous condition; it is imperative I stop smoking. His manner is serious. What he sees is bad.

A peculiar thought torments me: I need to smoke. I ask if the condition will get better if I stop smoking. If it won't, why bother? If one removes the irritant, my dentist says, there's a good chance it will improve. He doesn't tell me then that some conditions are so far gone, there's no getting better.

I am now face to face with the dilemma I'd thought I could avoid. Cancer of the mouth is no joke. Cancer caused by smoking can be prevented. If *I* get smoking-induced cancer, in addition to every other problem I face, I'll have to deal with *guilt*. And embarrassment. To get sick, terminally sick, when you don't have to is something to deal with. I'm supposed to be smart.

On my way home, terrifying pictures—missing part of my jaw or tongue—flash across my mind. How would I talk? How would I look? One day, I had figured, I'd wind up with a suspicious node on my vocal cords, but it would turn out all right. One day was here.

A rational person wouldn't think there was any decision. And for a few fast seconds, I seriously consider lighting a cigarette, as I always do after a chest X-ray. I look at my cigarettes for a long, long time, then throw them in the car's backseat.

I started smoking when I was sixteen. In those days, smoking was "in." And like every healthy young American, I sneaked cigarettes until my parents gave me permission to smoke. I suppose that first cigarette should have told me something. One puff and my head was reeling. I would train myself to get used to it. Everybody smoked and I wanted to, too. I was younger than most of my classmates. Chesterfields balanced the equation.

Cigarettes came to my rescue. They never—until now—let me down. One delicious, deep, rib-lifting breath, and I felt terrific or, at least, better. Through trauma, tragedy, love, marriage, and babies, cigarettes were part of me.

Now, I'm to make a decision that will change my life. I toy with having a last cigarette but decide I'll be doomed if I do.

I've had a good run. Forty years. And I've enjoyed every puff. But I now understand that I really *need* to smoke. Darling, I finally say to myself, you're addicted.

Alcoholics Anonymous says "one day at a time." But first, I have to get through the afternoon. I have to learn to be a nonsmoker in a world of many smokers. Can I see friends, talk for an hour without lighting a cigarette?

I do—to my surprise, with amazing ease. Driving home. Turning the key in the ignition and lighting a cigarette. I don't think I've ever done one without the other. My hand automatically reaches into my pocketbook for a cigarette—but I remember that cigarettes are over for me. All these years, I've smoked without thinking about it. Now, I want to stop.

I get home and get into my exercise clothes. I know that people gain weight when they stop smoking. I can't afford to gain weight, so out comes the stationary bicycle. I feel I'm on top of it.

I take all the cigarettes around the house and put them away; throwing them out seems too final. I put all the ashtrays away. I have to remind myself I no longer smoke.

A friend tells me it takes three days to clear the body of nicotine. I'm not sure that's accurate, but it doesn't matter. I believe it because it gives me a goal—a period of time I think I can manage. When the nicotine is gone, so might the craving. I won't need those nicotine gums—I know a man who's still chewing it nine months later.

I go out to dinner. The challenge, obviously, is to socialize—but not smoke. I give in to a corn stick or three (but who's counting?). My daughter lights up—I survive. No, I don't lecture her. It doesn't accomplish anything. Anyone who's still at it doesn't want to stop—or can't. *I* never considered giving it up until I was in peril.

It is clear to me now that smoking is an addiction. Compared to other drugs, it's legal and not expensive. It's habit-forming but pleasurable and stress-relieving. The smoker's nemesis doesn't usually interfere with job or home life (unless you count death). It's subtler, but equally destructive.

I managed to sit in the restaurant, watch others smoke...and not overeat. I got through the weekend and the weeks that followed. I was learning to get through life without another cigarette.

> "What's my drug, my comfort? Sweet nicotine. I love it and can't live without it"

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MEDICINE

CHILDREN WITH AIDS

Their courage is enormous; our limited ability to care for them tragic

BY ELIZABETH HANLY

In what looks for a moment like a typical nursery-school project, children are making paper flowers. But at Bronx Municipal Hospital's day-care center for twenty-one children with AIDS, the only facility of its kind anywhere, the flowers are for the funeral of a classmate. Death isn't foreign, and no one shies away from discussing it. "I used to watch the kids getting their gamma globulin treatments at the hospital, wisecracking with another buddy from day care one bed over," social worker Naomi Buchanan says. "Their courage is enormous."

The number of cases of pediatric AIDS, most of them in the cities of the Northeast and in Miami, continues to rise. To date, more than eight hundred children in the U.S. have full-blown AIDS; the Public Health Service predicts a conservative 350 percent increase in cases by 1991. As of 1987, in a breakdown done by the Centers for Disease Control, 78 percent of children with AIDS contracted the disease *in utero* from an infected parent; most of these kids will die before their fifth birthday. The same breakdown estimated that another 12 percent got the virus from blood transfusions done before strict screening started in the spring of 1985; 5 percent got it from blood products used to treat hemophilia; and 5 percent picked it up in some yet-to-be-determined way (including sexual abuse). Curiously, children infected through blood work seem to live longer than those born with the virus. One hypothesis is that the processing of blood products somehow cripples the virus, making its effects uncertain.

"If one of the children is missing from the classroom for a time, the others are anxious," says Buchanan, who also runs a support group for the children's parents. "Even the very little ones seem to intuit how high the stakes are. When we can, when a child is hospitalized, we'll make a phone call as a group or bring in photos we've taken of him there, so the others can have that continuity, that reassurance."

About a half-dozen research projects around the world are exploring the transmission of AIDS *in utero*. Though far from complete, they suggest that 30 to 50 percent of infected pregnant women will pass on the virus. It can take twelve to fifteen months to know if a child will actually develop the disease: although they test positive at birth, some children throw off their mother's antibodies, presumably because they don't have the virus.

And the women at highest risk—many of them living with IV-drug users or using drugs themselves—are often those least likely to seek an abortion. The communities most affected by IV-drug use are, not surprisingly, poor. (AIDS hits poor black and Hispanic children the hardest: 51 percent of children with AIDS are black and 27 percent are Hispanic.) "A child means hope, a rare commodity in these communities," says Frank Cancellieri, M.D., a psychiatrist at the Health Science Center in Brooklyn. "Sometimes a woman can totally change her life for the sake of her child, sometimes not. But many try." However they try, it may be too late. AIDS can incubate for so many years that a woman may discover she has the virus only after she's passed it along to her child.

The state often prevents children born to IV-drug users from returning home with their mothers. Hospitals are loath to test children bound for foster care for viral antibodies because a positive test result can make them even harder to place. Buchanan tells of one child "who spent a year and a half living in a hospital, ten months of which were in isolation during the height of the AIDS terror." Phyllis Gurdin, a social worker who heads the Specialized Foster Home Program, at Leake and Watts Children's Home, in Yonkers, NY, has been able to place thirty children with AIDS over the last two years and considers her success substantial. Clara Hale and her daughter, Lorraine Hale, Ph.D., whose work with drug-addicted infants at NYC's Hale House is so respected, are planning to open a new group home for children with AIDS—Hale's Cradle. But, as one area nurse confided, "If you count just the kids from our hospital, already there'll be a waiting list."

Elizabeth Hanly *writes for "Elle" and "New York Woman."*

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PEOPLE ARE TALKING ABOUT...

movies

SCION OF THE TIMES

Bright Lights, Big City bids adieu to the 'eighties

Fox drinks up the downtown scene with fellow barhopper, Annabelle Gurwitch

There is a scene in *Bright Lights, Big City* in which an over-the-hill writer played by Jason Robards launches into a drunken litany that begins with Lillian Hellman and expires, like a deflating windbag, with Theodore Dreiser. Stumbling like a refugee from summer stock O'Neill, mumbling about the giants of yesterday—and the *pygmies* of today—he crashes to the floor, brings down a towering suit of armor (oh, irony), and the young fact-checker hero played by Michael J. Fox gently places a pillow under his furrowed head. Holy Hannah (as opposed to Barry Hannah), Oedipus is alive and well and on his way to the Palladium!

Jay McInerney, upon whose novel the movie is based, is one of a group of youngish writers (the pygmies to whom Robards refers, no doubt) who have been aggressively marketed as the heirs of F. Scott Fitzgerald, or J.D. Salinger, at the very least. A group of writers, moreover, who seem to believe their own promos. (In the production notes to the film, McInerney quotes Hemingway and reminds us Philistines that while he may draw material from his own life, he *transforms* it along the way. *Old father, Old artificer!*) This is the kind of literary pretension that sends Hollywood into paroxysms of self-doubt; and in the three years the project has been in the works, it took two studios, three directors, and five screenwriters to realize that *Bright Lights, Big City* was *perfect* movie fodder because it was, *au fond*, all about surfaces. It was like discovering that *The Great Gatsby* turned on the bureau full of gorgeous shirts.

Bright Lights, Big City will probably be the 'eighties' signature film, as *Darling* was for the 'sixties. We already feel nostalgic about the fast times before AIDS spoiled sex, before the stock market crashed, before everyone joined A.A.; and Gordon Willis' cinematography perfectly captures the neon-*noir* ambience of hipper Manhattan's recent glamorous past. (At one point Fox wanders at dawn through a glowering inferno near the waterfront, making me wonder if he had an assignation with *Fatal Attraction*'s Glenn Close.) In retrospect, even pygmies can be mistaken for giants. The only difference between a Fitzgerald, say, and a McInerney is that one will be remembered for his novel, the other, maybe, for a film of the same name.

—TRACY YOUNG

("PATA" continued on page 76)

Mickey Rourke has never claimed to be an angel, but sainthood could be a stretch. Director Liliana Cavani (she did *The Night Porter*) is ready to take the leap of faith: she's cast him as St. Francis of Assisi, the Middle-Ages flower child, in her new film. The trick for Rourke will be deciding which vow is easiest to take—poverty, chastity, or humility.

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PEOPLE ARE TALKING ABOUT...

(Continued from page 72)

movies

Flies and whispers: Geena Davis

ACCIDENTAL STAR "When I read *The Accidental Tourist* I thought Muriel Prichett was the greatest role in literature. I *had* to play her," says Geena Davis. She was doing just that when I caught up to her in Baltimore, co-starring with William Hurt and Kathleen Turner in Lawrence Kasdan's upcoming movie adaptation of Anne Tyler's best-selling novel. Geena Davis has a sly smile, is voluptuous but doesn't make a big deal about it, and has a healthy sense of irony—as evidenced in *The Fly*, in which she played the girlfriend of a bug (Jeff Goldblum, now her husband) without losing her dignity. *Tourist's* Muriel is a dotty single mother who trains dogs and redeems the life of a man (Hurt) resigned to sadness. "Muriel is brave," says Davis in a near-whisper that makes everything sound like a confidence. "She shows him that most people—like him—are wounded, and still basically good."

Tourist opens later this year; before then, Davis will appear in the films *Beetlejuice* (she plays a ghost) and Julien Temple's *Earth Girls Are Easy* ("I'm a manicurist from the Valley who falls in love with a blue alien"). That's a step up, at least, from a bug. —D.D.

MOMMIE MEREST

An unsentimental mother-daughter movie

The Australian film *High Tide* gives us an unforgettable mother and daughter who lose and then find one another again. Reuniting director Gillian Armstrong and actress Judy Davis, the formidable team that triumphed eight years ago with *My Brilliant Career*, the new film is about a very different kind of go-it-alone woman. The synopsis reads like an update of *Stella Dallas*: a gallantly impoverished "dame" surrenders her daughter and moves on—and down. The difference here is that the mother (Davis), a back-up singer with touring bands, has given up the girl not because of altruism or social ambition but out of anger and fecklessness. When her husband died, she turned her fury on the infant, leaving her to the none-too-tender mercies of the girl's grandmother. Some ten years later, fired from a group performing in a trailer park, she discovers the two living there. When she finally reclaims her daughter, in the halting, back-and-forth moves of this unusual love story, she reclaims herself as well.

With her mercurial face, Davis gives a performance that is an astonishing blend of spirituality and low-life authenticity. Wearing black-red lipstick and no other makeup, she refuses to tart herself up like the other showgirls. Even when she's humiliated—a woman without money, job, or a man—she conveys a core of self-worth.

Claudia Karvan as the lithe surfer daughter and Jan Adele as the overbearing grandmother are as moving and believable as Davis. The glory of *High Tide* is that it never forces motherhood down our throats. On the contrary, by showing Davis' resistance and indecision, the strength of her desire *not* to have a child, her final decision becomes all the more powerful. —MOLLY HASKELL

("PATA" continued on page 82)

Judy Davis in "High Tide": "a different kind of go-it-alone woman"

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PEOPLE ARE TALKING ABOUT...

(Continued from page 76)

movies

Rob Lowe and Meg Tilly in Swaim's "Masquerade"

CRAZY LOVE

Bob Swaim is obsessed with the dark side of sex—and redeeming love

Bob Swaim has an odd sense of romance. In his films, lovers express their emotions by holding hands, having passionate sex, engaging in betrayal, prostitution, and murder. Within moments, the object of one's affection can change one's complexion from white to bloody red.

"It's not that I think crime is an aphrodisiac," says Swaim. "I just like putting ordinary people in extreme situations, and crime is a convenient circumstance. I am fascinated by the dark side of sex, and how love is its redeeming element."

For his first mainstream American film, *Masquerade*, Swaim cast angel-puss Rob Lowe as a sailor whose charm is his anchor, a wilier Nick Carraway at play in the fields of the bored, a man who steers a Southampton, Long Island, sloop in the daytime, the skipper's wife at night. All this while navigating a winsome heiress (Meg Tilly) toward marriage and her grave, until Lowe makes the mistake of falling for her.

"What I tried to do with *Masquerade* was create a classic film *noir* without imitating the great films of the genre," Swaim says. "I tried replacing the 'forties style of long shadows with the wholesome look of a Bruce Weber ad for Ralph Lauren and hiring adolescents to play grownups. I find kids playing adults appealing, sexy, and disturbing, because the audience feels they are almost too young to have minds capable of doing such things."

Having lived and worked in Paris for the last twenty years (his *La Balance* was the first film directed by an American to win the César for Best Film), Swaim is aware of the commercial risk in making a thriller more psychological than physical. "In France you can hear a pin drop in a theater. Here, people get up, they move around. It's like watching TV. I don't mind offending 10 percent of the audience; I'd like to offend half. I think Americans need a change in sensibility.

"It's like the way they confuse sex and nudity. In my film *Half Moon Street*, Sigourney Weaver talks to a man as she steps out of the shower. In Boston, they reacted as if the scene were pornographic. Should she have had a blouse on because she wasn't doing it, or dried herself off in the stall?"

But he doesn't deny the scene is sexy. "What isn't sexy? What I like about film *noir* is that it's desire rather than action that is the motivation. Love is the element you can never plan out. It changes everything." Even the terms of the will. —HAL RUBENSTEIN

TOKYO-A-GO-GO

Carol Burnett's daughter makes it in Japan

Fran Kuzui's *Tokyo Pop* is a sweet, cocky love-and-rock story about a tall, gangly American girl from the East Village and a small, timid Japanese man who clash culturally over everything from how to make love (he's too fast) to how to break into the Tokyo music scene (he's too slow). The comic springboard of this satiric fable is the Americanization of Tokyo; but the real purpose is to showcase the talents of Carrie Hamilton, Carol Burnett's daughter, who has a platinum-blond crew cut and a clear, pure voice. When she opens those wide Daffy Duck eyes and sings, she reminds me of the ghost of Judy Garland as reincarnated in Liza Minnelli. No imperialist army ever colonized a city more convincingly than Hamilton's Wendy as she lopes down those crowded streets. —M.H.

(*"PATA" continued on page 84*)

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(Continued from page 82)

MODERN ART'S END GAME

The late great work of Picasso and DeKooning

For decades we've believed that modern art is about youthfulness and beginnings. The images that flash before us are of Paris, 1910, with the Cubists fresh-faced, innocent; or New York, 1945, with the Abstract Expressionists still hungry and unknown. But as the century moves to a close, it's harder to summon up enthusiasm for those moments of dewy freshness. Our attention is turning to endings and resolutions. No wonder international attention is now focused on the still-amazing output of Picasso during his seventies, eighties, and early nineties, and on the recent work of Willem de Kooning, who at eighty-four is the long-distance runner among the Abstract Expressionists.

Le Dernier Picasso: 1953-1973 [The Late Picasso], at the Pompidou Center in Paris this spring, covers a period of romantically self-involved painting that was rarely taken seriously at the time—it didn't jibe with the minimalist mood that dominated the arts then. But now, fifteen years after Picasso's death, people are skeptical about the whole less-is-more idea. They are ready to take the journey from the gently bucolic paintings of fauns and satyrs that Picasso did in the 'fifties to the frantic dance of life with which he bid his public farewell.

Though Picasso is one of the fathers of modern art, the human figure remained the central passion of his life, and before he died, he added to his already packed gallery a whole new race of beings. Overscaled, pressing at the edge of the canvas, these buxom women, elaborately dressed cavaliers, and wild-eyed children have the crazed, desperate look of creatures caught between panic and hope. Picasso was working very fast in this late period—the Old Master as graffiti artist, scribbling at the edge of the void. His figures jeer and beseech and huddle together and make love in some of the raciest erotic images ever put on canvas. They carry us into a tense, expectant new mood, and then they leave us there, stunned.

De Kooning's recent work doesn't have anything like Picasso's confessional power. Still, these abstractions, with their ribbons of brilliant color meandering through uncharted space, are now being taken to heart by the youth culture of the 'sixties, just facing up to the aging process. De Kooning explores once again the jostling and overlapping forms of his paintings of the 'forties. Only now, the gritty blacks and greys, so evocative of the bleak loft life of an earlier New York, have been replaced by the bright, easy mood of Long Island's Hamptons, where he has lived for decades.

De Kooning has become a symbol of artistic endurance. And while some may wonder if, at this point, he is adding to his achievement or just diluting it, Diane Waldman's new monograph on the artist (published by Abrams) reflects a widespread desire to see De Kooning's career from first to last, including the "great late flowering." Her theme is carrying on—how an artist changes and yet remains the same. That's the note on which we'd all like to close the century that once upon a time invented modern art. —JED PERL

("PATA" continued on page 88)

Old Masters—above: De Kooning, "Untitled III," 1979; left: Picasso, "Standing Nude and Seated Musketeer," 1968

Top: The Frederick Weisman Company Collection, Los Angeles, courtesy Margo Leavin Gallery. Copy photo: Douglas M. Parker. Bottom: Metropolitan Museum of Art, New York

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PEOPLE ARE TALKING ABOUT...

(Continued from page 84)

theater

PHANTOM OF THE GLEE CLUB

Carrie comes back—as a musical!

Linzi Hateley as "the telekinetic misfit"

One of Broadway's unlikeliest British imports is set to open on April 27—several alumni of the American film *Fame* are hoping they can duplicate its success with another high school musical, an adaptation of Stephen King's *Carrie*. Composer Michael Gore, lyricist Dean Pitchford, and librettist Lawrence D. Cohen had the idea about seven years ago for a show about the telekinetic misfit who rounds on her tormentors and turns the senior prom into a bloodbath. It took this long to realize because of the difficulty of getting backing for such an unconventional project, and because the collaborators were so widely scattered: Gore and Cohen live in New York, Pitchford in Los Angeles, and Terry Hands, the director, in England.

Carrie's choreographer, Debbie Allen, suggested Hands, who heads the Royal Shakespeare Company, because she thought the production needed a classical director—all the creators are emphatic that they're not putting on a rock-horror show but a piece about the destruction of innocence, with parallels to Greek drama. There will be high-technology spectacle, of course, but, says Gore, "there's an operatic tradition as well; it's grounded in strong characters, strong emotion."

What makes *Carrie* unusual is not only the content but the cast. It's the first production in which Equity has allowed not only the leads but half the cast to be British. In the title role is Linzi Hateley, a dumpling-faced seventeen-year-old with only one stage credit. The bad boy of *Fame*, Gene Anthony Ray, plays another rotten kid. Barbara Cook, returning to Broadway after a long absence spent doing concerts and recordings, is Carrie's mother—a part considerably softened from the vicious harridan of the movie and book. The chorus combines not only British and American singer-dancers but black and white, a mixture reflecting the varying musical styles of the score. There are sweet soprano songs for Cook and Hateley, hard-driving rhythm numbers for the teenage bullies, and soaring soul sounds for Darlene Love, late of the Crystals, who plays the righteous gym teacher.

Carrie's out-of-town tryout took place *way* out of town—in Stratford-on-Avon, where the RSC house was available between seasons for the nine weeks of rehearsals and previews. With the first few months of its New York run selling strongly, the writers are breathing more easily than they have for some time. "So if this is a success," says Gore . . . "the next one," says Cohen, "should only take us half as long."

—RHODA KOENIG

SERF'S UP

Peter Brook's brave new *Cherry Orchard*

When I first read *The Cherry Orchard* in the late 'sixties, the sentiments expressed by the student Trofimov seemed self-evident. "We must rid ourselves of everything that's petty and unreal, all that prevents us from being happy and free," was the general noise of the zeitgeist. Madame Ranevskaya's reluctance to sell the cherry orchard seemed no more than typically annoying adult behavior, and the most sympathetic character appeared to be the displaced governess, Charlotta. A production at the National Theatre in London in 1973 was sleek and elegiac, ambling graciously toward the inevitable end, pulled by the sound of the breaking string. It was beautiful, but I do not remember it as alive.

Peter Brook's production of *The Cherry Orchard* at the Brooklyn Academy of Music's Majestic Theater this winter had the dangerous feel of a new play. Eighty-four years after it was first performed in pre-revolutionary Russia, it suddenly seemed a political play. Madame Ranevskaya, played with edgy command by Natasha Parry, was no longer an imperious stranger but a scared and self-deluding romantic: shallow, sentimental, panicked into charity, fighting back only to defend the idea of love. Trofimov's views suddenly seem new, incendiary, perhaps because Lopakhin's jovial vision of holiday villas in the cherry orchard is what has become a common noise in the age of the developer-sage. (To quote *The New York Times* on Donald Trump: "He makes one believe in the American dream again.") Yet at Lopakhin's moment of triumph, when he has bought the orchard ("Yes, I've bought the very estate where my father and grandfather were serfs, where they weren't even admitted to *(Continued on page 94)*

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PEOPLE ARE TALKING ABOUT...

(Continued from page 88)

theater

the kitchen! I must be asleep, I must be dreaming''), the imposing Brian Dennehy allows us to see what he really wanted was to be loved by Madame Ranevskaya, and that the loss of that contact is a punishment he failed to bargain for.

Brook's exceptionally clear direction allows each actor the breadth of his character's world-view; Erland Josephson's introverted, politely self-deprecating Gaev is heartbreaking from the moment he allows that yes, he talks too much. Roberts Blossom as Firs, the old manservant, actively decomposes during the two hours of the play; and Linda Hunt plays Charlotta as a bitter but collected freak of nature. Only the younger members of the cast fail to inhabit their characters' realities. What Brook has managed is to make the audience believe that here are real people, each one imprisoned in a different set of assumptions, bumbling through a present that changes at every instant; you find yourself believing, hoping, that things might turn out differently, that each of these lives will not close in on itself. When the end comes, your hopes have been dashed as well as theirs. Firs's line ''My life's gone as if I'd never lived'' comes, not as the final note in a gentle, dying fall of an evening, but as a hideous prophecy for all who are still alive, still young.

—JOAN JULIET BUCK

OPENING GAMBIT

Can *Chess* make the big move to Broadway?

Chess may have been one of London's hotter tickets for the past two years, but not everyone has altogether believed in its excellence. Among the heretics have been critics, theater buffs, and the musical's own creator, Tim Rice. And that explains why the show opening April 28 on Broadway is the same and not the same. It is the old *Chess* in name, score, and general shape—a musical that uses the Russian-American chess wars as a metaphor for superpower politics—but quite a new *Chess* in several other respects.

The musical had its well-publicized woes in London right up to opening night in May, 1986: soaring costs, a sputtering master-computer, but above all a sudden change of command. Alarmingly late in the day, Michael Bennett resigned as director, blaming heart trouble rather than the AIDS that was eventually to kill him, and was replaced by Trevor Nunn, the man responsible for staging *Cats* and *Les Misérables*.

To librettist Rice, it seemed as if the gods were determined to checkmate *Chess*. ''I'm sure Michael would have staged a wonderful production if it had been all his own,'' he says. ''The trouble was that Trevor is not as high-tech, yet was saddled with Michael's set. He brought different strengths to a production prepared for someone else. The consequence was that it all seemed a bit over the top.''

Everyone agreed it was a bold idea to transform the tiny yet titanic struggles of Fischer, Korchnoi, et al. into a musical fiction. Almost everyone admired the more human visual effects, notably a balletic tussle between spectral chessmen. And many felt that Rice's lyrics fused neatly enough with both the classical pastiche and the pulsating Eurorock provided by Benny Andersson and Björn Ulvaeus, the male half of the pop group Abba. Yet why a rising, tilting, almost somersaulting stage? And

Yankee 'Chess' mate Philip Casnoff

wasn't the plot a bit confused and confusing, involving as it did two different matches, three different players, a lot of international intrigue, and a love triangle with an implausible Hungarian-British chess moll at its apex?

Well, those two matches are now one. The likable Russian at the show's center (David Carroll) is in prolonged combat with the American (still mean and paranoid) played by Philip Casnoff, instead of battling a more orthodox Soviet player. The heroine/love object is played by the American actress Judy Kuhn as a naturalized American (rather than the British original, Elaine Paige). And Nunn—and Nunn alone—is in the creative command center.

Chess will remain the same old *Chess* in London, where it has after all proved a substantial success; but in New York City it will, Rice believes, be a better, if less obviously spectacular, show. ''I hope it will still be wonderful to look at,'' he says, ''but I also hope it will go in a quite different direction. Less like *Starlight Express*. More of a good, human story. More like, well, *Casablanca*.''

—BENEDICT NIGHTINGALE

(''PATA'' continued on page 100)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 94)

THE GREAT WHITE CONSERVATIONIST

Peter Beard in Africa

With Peter Beard . . . In Africa, airing on ABC this month, is an oddly casual program for a network, a happy egotist's scrapbook. We see Beard padding around his Kenya ranch (bordering Karen Blixen's old farm) in a sarong, feeding giraffes who come calling each evening. One minute he is climbing 120 feet up a tree to help snare and relocate an endangered eagle; the next he is at Lake Rudolf photographing a model for a swimsuit spread.

Once described by *Newsweek* as a "bon vivant, photographer and doomsday chronicler," Beard presents himself as a kind of Great White Conservationist. His concern for Africa's wildlife is undeniable. Taken after the famine at the Tsavo game reserve in Kenya, his famous pictures of huge, shriveled elephant corpses are tremendously powerful. But the high-society Beard is not some goody academic diligently counting gazelle pellets. He's in this for kicks, and the show is a mixture of apocalyptic ecological polemic and jungle thrill-seeking. In one episode, he goes with a friend, a retired hunter named Terry Matthews, to photograph a rhino. The rhino charges. As it lowers its head and gores Matthews, flipping him in the air, the cameras are rolling. Matthews survives this lurid, eerie moment, an adventure straight from "the old Africa" that Beard is constantly lamenting. But as a modern, voyeuristic touch, the goring is shown a second time, in slow motion, turning safari adventure into a miniature media catastrophe—Peter Beard's space shuttle explosion.

Beard is an attractive personality, a bold and confident amateur, and the self-consciously unprofessional look of this show has real charm. *With Peter Beard . . . In Africa* is a refreshing ripple in the glossy, stagnant pond of commercial TV. —CATHLEEN SCHINE

("PATA" continued on page 107)

SWING LOWE ***April Morning*** **is a Revolutionary War costume drama with a California sensibility. "To become a man," says the hero's mother (Susan Blakely), "it takes learning and growing and hurting." The boy who undergoes this sensitivity training is Adam Cooper (Chad Lowe, Rob's brother), a moping sixteen-year-old who looks as if he's on the verge of asking for the car keys but knows his father will just lecture him about how they haven't been invented yet. For the first half of the movie Lowe keeps his mouth open to show innocence, and for the rest he closes it to show learning and growing and hurting. —C.S.**

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PEOPLE ARE TALKING ABOUT...

(*Continued from page 100*)

rock lit

JUMPIN' JACKIE FLASH

Collins' glitzy rock novel gets it right

Why on earth would Jackie Collins—author of eleven best sellers set in Las Vegas nightclubs, Rodeo Drive boutiques, and the European watering holes of the rich and heinous—write a novel titled *Rock Star*? The real world of rock is hardly glamorous. For every limo ride, there's an all-night bus trek on Southern backroads to get to the next gig. Beer—and these days, soda water—is more of a backstage staple than the 1970s rock star's mouthwash, Dom Perignon. And, in a time of AIDS, the older, wiser, more terrified rock stars have radically altered their sybaritic life styles.

Yet Collins has managed to write a glitzy book set in this world without getting it all wrong. She says she's been "intrigued" by rock since the 1960s, when she frequented London's Ad Lib Club with the Beatles and the Rolling Stones. She researched *Rock Star*, she says, by reading every rock novel and biography she could get hold of, and spent a long weekend with an "outrageous" rock band whose name she's promised never to divulge.

Rock Star traces the rise of three music superstars from 1965 to 1987: English rocker Kris Phoenix (Rod Stewart?), sultry European singer Rafealla (Sade?), and soul sensation Bobby Mandella, who's been blinded in an "accident" (Teddy Pendergrass? Stevie Wonder?). All three go through the requisite sex, drugs, and rock 'n roll, with business manipulations and heavy gangsterish tactics thrown in for drama. In real rock life, things don't always go quite so far: in eighteen years of observing this world as reporter, interviewer, and author of a rock novel, I have yet to see evidence of mob control, beatings, or stars being "created" in return for sexual favors.

However, no one expects a textbook here. *Rock Star* is good soap opera. Collins' concern for her characters is strong, as is her usual steamroller narrative drive. We care about Kris, Rafealla, and Bobby; and if you pick up this book in the first place, you won't put it down. What works best is the story of English singer/guitarist Kris Phoenix. His obsession with music, his early struggles, the formation of his 1960s band, The Wild Ones, his lower-middle-class family, their Cockney accents—all of it rings true; it could have been the Faces or the Stones. And Collins expresses a more realistic and responsible approach to rock and AIDS than rock journalism usually does.

Collins' fans will gobble up this book; it's an update of a Hollywood novel. As for rock fans, well, everyone knows that they can't read.

—LISA ROBINSON

dance

The New York City Ballet is known for its grand festivals of new ballets to the music of Stravinsky, Ravel, and Tchaikovsky. Four years ago, Peter Martins, the company's Co-Ballet Master in Chief, had an intriguing idea: a festival of ballets set to American music. This awesome and avant-garde-flavored event, consisting of thirty-five ballets, will begin April 26 at Lincoln Center. Martins hasn't included only proven composers like Gershwin and Ives; he has commissioned scores from contemporary composers such as Ellen Taaffe Zwilich and Charles Wuorinen. He also has asked eccentric, nonballetic choreographers to make ballets. Lar Lubovich paired with "Rhapsody in Blue," Laura Dean working to Steve Reich: what will these unballetic choreographers do with the classiest ballet dancers in the world? Will they put them in point shoes or sneakers? And will Martins, with seven new works in the Festival, continue his demolitions of the Western romantic ideal that gave such spaciousness and gravity to the Balanchine-inspired repertory? Will he give us a lexicon of modern love's dark and addictive side? —ELIZABETH KENDALL (*"PATA" continued on page 110*)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 107)

music

GLAMOUR BOYS

Gene Loves Jezebel: the new darlings of MTV

People on the street don't know whether to molest us or beat us up," says Jay Aston of Gene Loves Jezebel, the latest "glam-rock" band from the British Isles. "Glam-rock" is a concept that hasn't really been fashionable since the early 'seventies, when David Bowie, Roxy Music, and the New York Dolls piled on mascara, glitter eye shadow, and lip gloss and tottered around on platform heels. These days, drag-queen makeup is more the property of heavy-metal head-bangers than of arty rock stars. Yet nonmetal GLJ—twenty-six-year-old Welsh twins Michael and Jay Aston and group—has become the darling of MTV with hot-pink and frosted blond hair, flowing silk coats, and bright red lipstick slashed across identically sultry lips.

Growing up in Porthcawl, Wales, the Astons listened to Kinks records and longed to go to London "to make a video and become stars." The reality took a bit more work: in 1980 they got to London, hung around the trendy ICA (Institute of Contemporary Arts), and formed a band. They recorded what would be the first of four albums, performed at chaotic local concerts, and began to build a following of hysterical female fans.

The twins say they want to add flashy colors to what they perceive of as a black, white, and grey rock scene. While Gene Loves Jezebel hasn't broken any radical new musical ground, their tunes are catchy, and their lyrics—about love, loneliness, hope—speak directly to the hearts of pubescents, who have a propensity to grow both in age and numbers. As Jim Morrison once sang (courtesy of Willie Dixon), in "Back Door Man," "The men don't know but the little girls understand."—LISA ROBINSON

NOTES FROM THE UNDERGROUND

Lou Reed once joked that his 'sixties group, the Velvet Underground, didn't sell very many records, but that everyone who bought one went on to form a band. A fan who did just that is Ian McCulloch, twenty-eight, lead singer and songwriter of fast-rising **Echo and the Bunnymen**. Echo's mysterious, dreamy rock music has made it a popular group in England for the past ten years; here, it is just breaking out of cult-band status.

Originally part of Liverpool's early 'eighties psychedelic scene, Echo (McCulloch, Will Sergeant, Les Pattinson, and Pete de Freitas) later got lumped into the English "mope rock" genre (The Smiths, The Cure). Echo's melodic songs were often obscured by a pretentious, self-conscious image punctuated by gloomy poses. They refused to tour in tandem with their record releases, and took longer than bands like U2 to get a worldwide audience. Success in the U.S. came eventually as a result of solid college radio support and the 1985 hit "Bring on the Dancing Horses" from the *Pretty In Pink* movie soundtrack.

McCulloch's sensuous lips, dry Liverpudlian wit, and moody, Jim Morrison-influenced vocals have made him a charismatic figure. He acknowledges that after six well-received LPs, he has moved on to mainstream success, leaving room for new underground bands. "There are always thousands of kids with spiky hair and dark overcoats ready for any new band with a weird name," he says....Another band with a weird name, **The Jesus and Mary Chain,** was dreamed up by brothers Jim and William Reid five years ago in their bedroom in East Kilbride, Scotland. Maybe because they wear a lot of black, never smile in photos, and featured somber, droning guitars on their 1985 debut LP, *Psychocandy*, people think they are cranky little brats.

True, the Reids are reluctant pop stars: William sits glued to a television set most of the time, and Jim says they haven't found a drummer yet because "all drummers are stupid." But their second and latest LP, *Darklands*, is one of the most electrifying albums of this past year. On it, one hears musical references to the Beach Boys, the Rolling Stones, and the Stooges, but it's the Reids's own buzz-saw guitar and intriguing lyrics that create one of the most irresistible records to come from any of the "newer" English bands. If this is gloom, it is gloom at its most captivating. —L.R.

YOUNG ATHENIANS

Guitarist Peter Buck of R.E.M. still fantasizes about hitchhiking around the world, joining the Peace Corps, or jumping on a steamship to the Caribbean. Such flights of fancy seem unlikely now that R.E.M., called "America's most successful fringe band" by *Rolling Stone*, is on its way to superstardom with a top-ten album, *Document*, and a top-ten single, "The One I Love."

R.E.M., a product of Athens, Georgia, broke through because their raw, ringing folk-rock guitars, often played in a fast, punk-rock style, were a shock. Their stripped-down songs didn't rely on the standard three-chord rock formula; in an era of slick, overproduced records, R.E.M.'s music was bold and experimental. They released their first single, "Radio Free Europe," independently in 1981 and arranged their first tour without major record-company support. Since then, R.E.M. (Buck, Michael Stipe, Mike Mills, and Bill Berry) has turned out five hugely successful albums with I.R.S., performed hundreds of concerts, and done it strictly on its own terms—without embarrassing, exploitative videos or flashy stage getups. "We're unassumingly ambitious," says Buck.

The group still practices six days a week, and according to Buck, "The main thing is, you can't count on people liking you next year. We know that if we have to, we can always make our own records, come back home, and be the house band at the 40-Watt Club." —L.R.

("PATA" continued on page 114)

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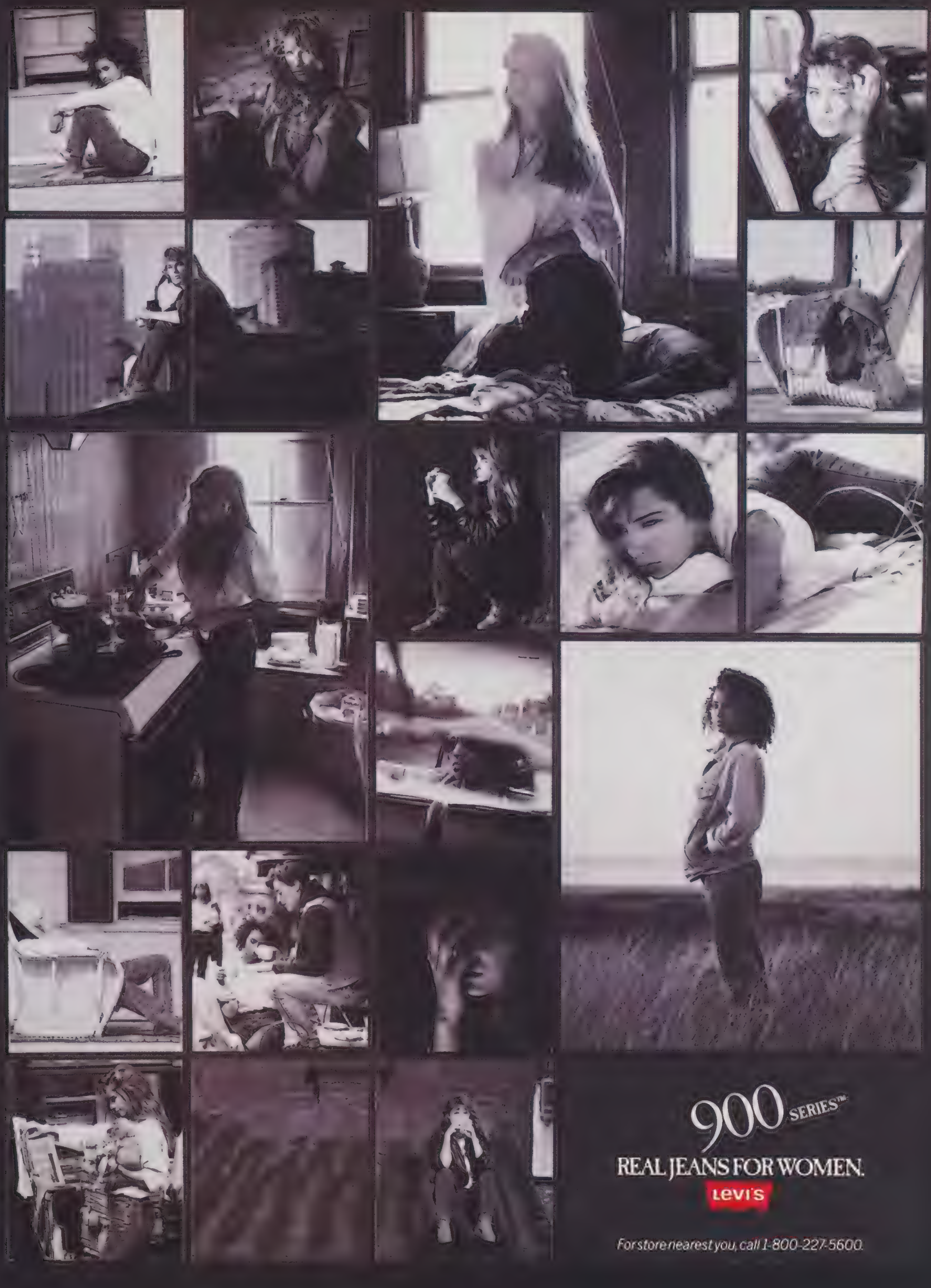
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(Continued from page 110)

BREAKING THE CODE

A.A. has gone from infra-dig to ultra-cool. Here, an inside look at what it's really about

After twelve years of sobriety, Pulitzer Prize-winning reporter Nan Robertson decided to demystify Alcoholics Anonymous.

Anyone who knows anything about Alcoholics Anonymous knows how surprising it is to see Nan Robertson's *Getting Better: Inside Alcoholics Anonymous* (Morrow) published under the author's real name—even though Robertson is a recovering alcoholic and a member of A.A. According to the twelve A.A. traditions (in a more structured organization such guidelines would be called "rules" or "bylaws"), personal anonymity extends beyond the primary and crucial prohibition against revealing who else comes to meetings. As Tradition 12 reads: "Anonymity is the spiritual foundation of all our traditions, ever reminding us to place principles before personalities."

And yet, as with all other personal decisions made inside A.A., the decision to break one's anonymity is one's own. For Robertson, a superb Pulitzer Prize-winning reporter for *The New York Times*, honesty required that she use her own name in writing about A.A. When she told Lois Wilson—the wise ninety-seven-year-old cofounder of Al-Anon and the widow of Bill W., one of the legendary A.A. founders—what she wanted to do, Lois, after some thought, said, "It's high time for such a book."

No one, not one of the almost two million active members in 114 countries, can speak *for* Alcoholics Anonymous. A.A. is, in a way, the only perfect democracy—without hierarchy, possessions, or even leaders. The web of support that encourages sobriety depends on a trust sustained by the greatest possible elimination of opportunities for rancor. A.A. does not endorse, does not speak as a body, does not even have an organizational statement on how best to achieve sobriety. But as Robertson reports, A.A. is unique: "About 60 percent of all newcomers—some still drinking at first, most not—who go to meetings for up to a year remain in A.A. Usually, they stay sober for good." Or as John T. Schwarzlose, program director of the Betty Ford Center, says: "Patients ask how important it is that they go to A.A. after they're through here. I say, 'I can give you a guarantee. When you leave here, if you don't go to A.A., you won't make it.' "

Robertson reports the harrowing numbers in the United States alone: eighteen million adult alcohol abusers, seventy-two million people in families troubled by alcoholism, nearly a hundred thousand deaths a year due to the disease. If the best hope for arresting this plague is A.A., then the maximum number of people possible should understand it. And yet, even people who order their daily lives around A.A. principles (like "first things first" or "one day at a time"), people who are hip to therapy and support groups, who can recognize addiction—even those people look embarrassed when A.A. is mentioned. They mumble about "the God stuff," or say, "Ah, yes, A.A. has helped people I know," but they do not connect A.A. with themselves, their bosses, or their fathers. That is why Robertson, after twelve years of sobriety, decided to try to demystify A.A. She's written a book that combines elucidation, clarity, and sympathy. I think it is as good a book as it can possibly be.

Old-timers will read from the beginning, where she tells the history of Bill W. and Dr. Bob, who founded A.A. in 1935. Newcomers will start with "How A.A. Works" and "The God Part." Robertson describes a typical meeting, an occasion that, at the very least, affirms the notion that every human being, if attentively listened to, can articulate tragedy, honesty, and self-knowledge. There are chapters on alcoholism as a family disease, on the disease itself, on drunk tanks, on Robertson's own experience, and an excellent afterword on the question of "Who is an Alcoholic?"

A.A. is the perfect democracy—no hierarchy, possessions, leaders

But what Robertson does best is make clear the experience, strength, and hope that usually unfold slowly, after many meetings. In the end, the effect of her book is much like the effect of a few meetings on a man, newly sober, whom Robertson quotes: "The first wonderful thing in A.A. that was opened to me was that there were millions like me and that it wasn't something to be ashamed of, because there was something that could be done about it." —JANE O'REILLY

• Vogue travel editor Richard Alleman's *The Movie Lover's Guide to New York* (Harper & Row) is being published this month.

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"Fit" food: rating spa cuisine . . . great escape—designer workouts

SPA CUISINE: BACK TO THE GARDEN

Now that spa cuisine has infiltrated urban restaurants, vanguard spas are mapping new terrain for food-wise guests. At Rancho La Puerta, the oldest fitness retreat on the continent, they've discovered that moving forward means moving back to garden fare. Returning to 1940 Ranch ways, organic produce is being grown again on spa land.

Two young Turks are responsible for this Post-Impressionist's dream down Baja California way. Chef Joe D. Cochran, Jr., formerly with the Four Seasons Hotels (he designed "Alternative Cuisine" there), and horticulturalist Jonathan Frei have put an exclamation point on low-calorie, low-fat, low-cholesterol Ranch meals.

Take the tomatoes—a wild array of colors, flavors, names. Who needs a thousand calories of Thousand Island dressing when juicy Lemon Boys, Yellow Marbles, Golden Jubilees, and Taxis vibrate off the plate? Arugula, mache, endive, and chicory (as well as ten other kinds of greens) arrive straight from the field for lunch. Blue corn is hand-ground for breakfast muffins; peaches, apricots, pomegranates, and raspberries crowd fruit platters at noon. Twenty-eight different kinds of apples (such as the nineteenth-century rosy-fleshed Pink Pearl) will be maturing next year.

Ranch philosophy figures that, in addition to gathering snap-fresh foods, the best way to fine-tune eating habits is to practice selecting from healthy choices. The basic food plan (most guests keep their eyes on the calorie counts placed like little flags on sample plates) is still thousand-calorie, high-complex-carbohydrate vegetarian fare; fish is served twice each week. Breakfast and lunch are set up cafeteria style for people to create their own meals; dinner is sit-down and multi-courses. Some Ranch fans enjoy the "Virtue Making Diet," a parade of fresh-pressed liquids (almond milk, gazpacho, pineapple-cucumber brew) offered on Mondays.

Once a week, there's the "Inner Journey" dinner, a seminar on how to savor food. Ranch fitness director Phyllis Pilgrim teaches guests meditation practices before the hour-long, classical music-accompanied, no-conversation three-course meal.

—IRENE BORGER

Designer Michael Kors pumped iron, left, in the Doral spa . . . Mary McFadden, on the court, below, played against Doral's tennis pro Rick Day.

Spa in the fast lane

Behind many a fashion designer's success, today, is an understanding of the needs of women who live a fit, active life. So it was a neat—and needed—opportunity when designers Carolina Herrera, Mary McFadden, and Michael Kors were invited to the Doral Saturnia spa—just ten minutes from the Miami airport—for a break after completing last season's fashion collections. Although all three were exercisers, Herrera and Kors had never been to a spa; McFadden had only been once.

Herrera, a grandmother at forty-eight, is faithful to her daily fitness program of a twenty-minute walk, followed by twenty minutes of toning exercises. Despite her regular workout, she discovered—at the spa, *left*—that "the key to fitness goes beyond exercise. I learned a lot about calories and hidden fats."

Like Herrera, McFadden, *above*, is a regular exerciser and attributes two hours of daily tennis to keeping her at size 8. McFadden's refined evening clothes belie her athletic spirit: "I like competing and winning," she says of tennis life.

Kors, twenty-eight, *top*, admits he's "not at the point where exercising is like brushing my teeth" but vows to become a regular. "The plus of a spa," adds Kors, "is that it gives you a clear picture of where you stand—from a fitness perspective."

Carolina Herrera's great-legs secret, at forty-eight: daily walks, stretches.

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BEAUTY Q&A

"Daily dose" sun care . . . skin salon "gadgets" . . . nail know-how

Q I'm confused by the many different types of machines—for analyzing skin, misting, and cleansing—offered at skin care salons. Are they safe?

A "It's important to be very careful when investigating *any* salon machine. Many can be useless and sometimes harmful," says Patricia Engasser, M.D., associate professor of dermatology at Stanford Medical School. Before treatment, be sure to check the operator's credentials, too. In many states, it is illegal for an aesthetician to puncture or break any part of the skin's surface. If this happens, a dermatologist should be consulted.

Machine operations vary from salon to salon. At Diane Young Skin Care Center, NYC, a Dermascan machine is used during consultation. An updated version of the Woods Light (a melanoma-detecting device sanctioned by many dermatologists), the Dermascan uses black fluorescent light and magnifies the skin's surface two and one half times its normal appearance to help identify skin imperfections. Different colors are projected for specific conditions (e.g., sun damage, clogged pores). The scan is reflected on a mirror so that the client can view his/her skin condition along with the specialist.

Georgette Klinger, a pioneer in salon skin care, avoids use of complicated salon machines. "I feel that many of the ones offered today are too strong for skin's sensitive surface." The closest she comes: heated mitts (used on heavily moisturized hands in preparation for a manicure) and a paraffin heater (used to heat wax during a pedicure).

Q I know I should always wear a sunscreen when sunning; now I understand that some doctors recommend daily use of sunscreen. Is this really necessary?

A Perhaps not necessary, but definitely encouraged. "Sun damage is a cumulative process; every exposure your skin has to the sun compounds the ones before it," says Jennifer A.K. Patterson, M.D., assistant professor, department of dermatology at New York University Medical Center. "Even ten to fifteen minutes of sun exposure daily can result in subsequent skin damage."

One problem, according to Earle W. Brauer, M.D., vice president of medical affairs at the Revlon Research Center: until recently, many women found typical sunscreens too heavy or greasy to wear every day. Now, there are lighter-weight lotions and gels; many cosmetics and moisturizers, too, are formulated with sun protection. (Revlon's Photoaging Shield has an SPF of about 8, is light enough to wear daily under makeup or even in combination with a richer moisturizer.)

Q I have difficulty finding time for a salon manicure. What's the best way to achieve a professional look at home?

A Advises NYC manicurist Elisabeth Drabinski:

- First, gather all necessary tools—polish remover, cotton balls, nail brush, cuticle cream, pumice stick, nail clipper, emery board, and nail enamel (base and top coat optional, but recommended).
- Remove any existing polish with a non-acetone polish remover and natural cotton balls (not synthetic; paper products—e.g. Kleenex, paper towels, napkins—may leave fiber deposits that can lead to nail breakage). Wash hands with a mild soap. Clean nail undersides with a bristle nail brush.
- Soak fingertips five to seven minutes in warm water and a mild soap to soften cuticles. Dry and massage area with cuticle cream. Using a pumice stick, gently push cuticles back. (*Never* cut; cuticles play an important role in protecting the nail matrix from bacteria and dirt.) Rinse with clear water; dry again.
- If necessary, trim nails slowly with a small, professional nail clipper. Shape with an emery board. (A square, conservative-length tip will resist splitting more than an oval, longer one.) Always file in the same direction, never on wet nails.
- Apply a non-formaldehyde base coat. Let dry five minutes, then apply two coats of nail enamel. For an even coat, dip brush once for each nail, start down the center of the nail and continue to the sides. Allow ten minutes after each coat for drying.
- To extend the life of the manicure, seal with a top coat. (A good one to try, Nails Again.)

VOGUE, April, 1988

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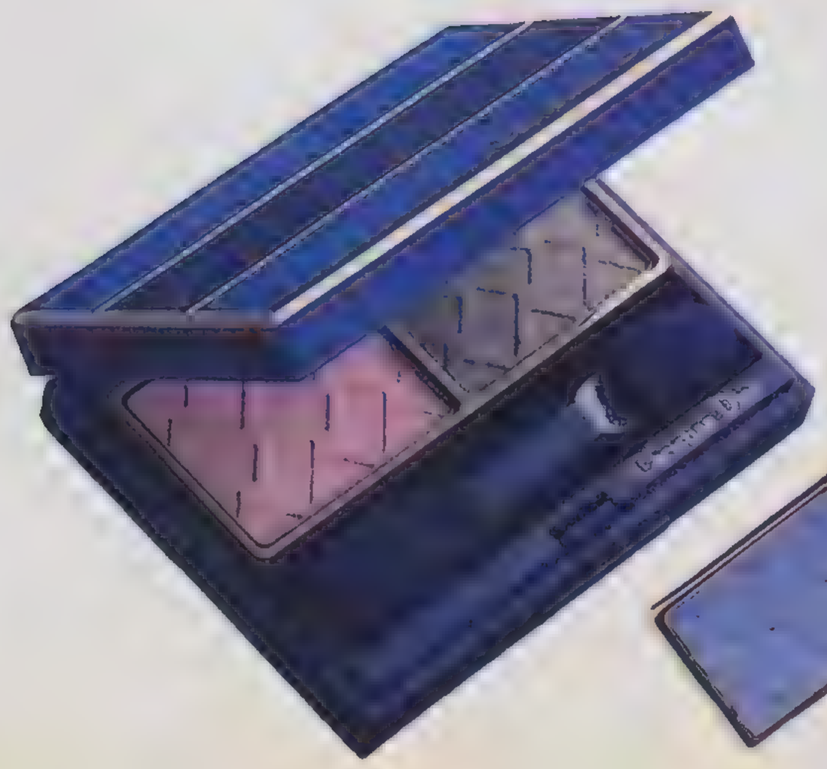
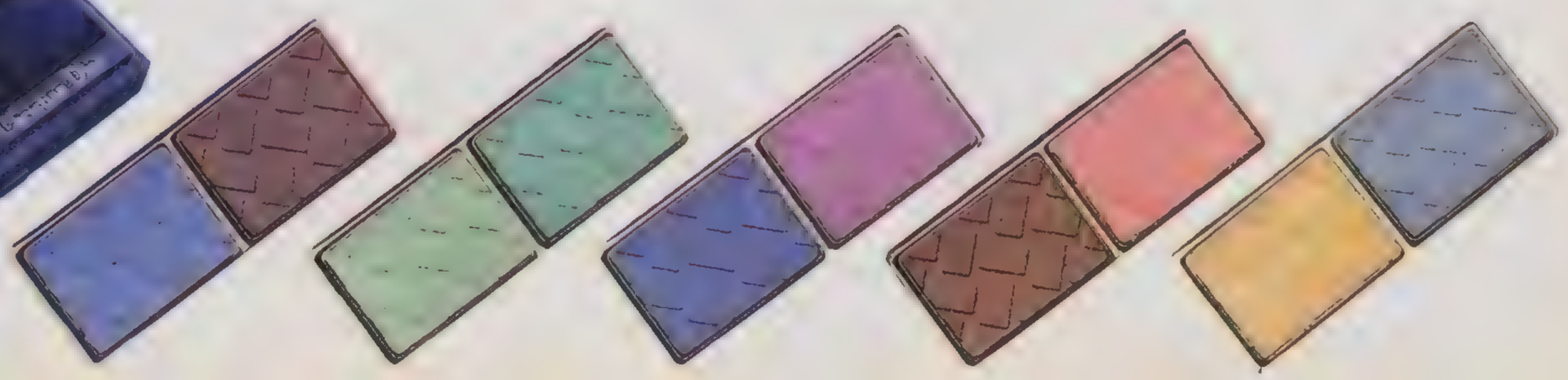
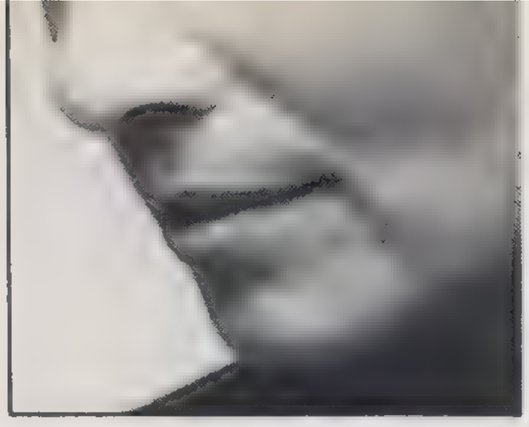
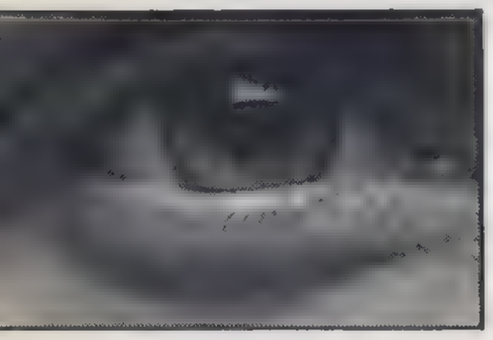
2 EYESHADOWS. NOUVEAU DUO. NOUVEAU DIOR.





Covers
blotches, bumps and blemishes.





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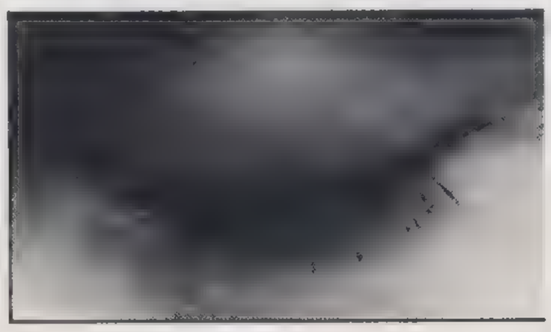

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horoscope

BY ROCKIE GARDINER

April's Astrological Weather: After Easter, intellectual compatibility becomes as vital to couples as their physical attraction. Rumors fly in the second week, while Mercury, under pressure, lets us leap to conclusions before all the facts are revealed: once again, the media will expose the foibles of a national figure. During the last ten days, striking a holier-than-thou attitude will only exacerbate underlying conflicts.

ARIES March 21-April 19 Whether you're ready for an extended party or not, there'll be a steady stream of friendly faces at your door once your Mars ruler enters Aquarius on the 6th. Consider their well-meaning advice when you're offered an opportunity in the middle of the month to pick up additional academic credits in your speciality or to expand your job description. Fireworks can erupt, however, when your partner makes a heavy-handed attempt to influence an important career decision during the weekend of the 23rd.

TAURUS April 20-May 20 Yours is not a simple case of spring fever—restless Jupiter in your sign urges you to widen your range of experiences and satisfy your hunger for knowledge. Enjoy yourself, because after the sun and Mercury enter Taurus on the 19th, you'll be inundated with business matters that should be dealt with immediately if you're to maximize your profit. An aggressive parent or boss can also demand more of your time, causing a rift between you and your partner in the last week.

GEMINI May 21-June 21 It's important that you look your best, as Venus in your sign this month emphasizes your physical appeal and the way others see you. A friend's careless remark in the second week may upset your partner, but they'll only be able to work out their differences if you don't interfere. Although you may be itching to get away, travel plans made at the end of the month are apt to fall through. When your Mercury ruler meets Jupiter on the 25th, you can profit by combining your business acumen with an interest in the arts.

CANCER June 22-July 22 A full moon over the Easter weekend can make you acutely sensitive to the subtle struggle for power currently taking place within the family circle. Take care that you don't become more deeply involved with their machinations than you have to. In the last two weeks, you'll have at least one opportunity to alter the nature of your daily work routine and to reap the reward, in status or money, of a career decision you made back in January. For once, to your amazement, colleagues lend their full support.

LEO July 23-August 22 For the first three weeks, while your sun ruler and Mercury are in spirited Aries, you'll find favor with foreigners, professors, and the press—even your in-laws will have a kind word or two. However, dealings with co-workers may be tricky, because Mars in Aquarius will make you seem more aggressive than you really are. Be careful not to alienate them at the end of the month, when you'll need their help to complete an ambitious project that shows the full range of your creative abilities.

VIRGO August 23-September 22 Your Mercury ruler moves so quickly this month that you shouldn't make any rash decisions about domestic or career matters. And it's pointless to brood over them, because whatever might upset you in the first ten days will be resolved with minimal effort in the last week. That's the time to consider refinancing your mortgage or borrowing against an insurance policy. Although a usually friendly colleague may suddenly become aloof, you'll enjoy an excellent rapport with your partner as the month ends.

LIBRA September 23-October 22 Over the Easter weekend, a full moon in your sign can make your house the center of holiday activities, and you may feel obligated to feed the entire clan. Instead, take advantage of the romantic mood that runs only through the first two weeks to spend time alone with your mate. In the third week, the two of you may finally have to reach an agreement on joint real estate holdings or on your continuing your education. Business partnerships will benefit from a well-placed ad or press release. *(Continued on page 133)*

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HOROSCOPE

(Continued from page 128)

SCORPIO October 23-November 21 Finish your spring cleaning during the first two weeks while you have the time and inclination, because in the last ten days, business will flow fast and furiously. You may be asked to participate in a long-range project that could have a major impact on consumer habits, besides turning a profit for you personally. However, when Mars and Pluto, your co-ruling planets, are at odds on the 23rd, you may become embroiled in a major battle with your partner, your parents, or both.

SAGITTARIUS November 22-December 21 Your choice of companions could change at Easter as Venus enters Gemini, your complementary sign, and sparks an interest in at least two witty, well-read members of the opposite sex. These alliances may cause an altercation with an old friend in the last week, when your Jupiter ruler makes a rare opposition to Pluto. Rather than putting up with petty jealousy, you may decide, once and for all, to drop this person. Too many nights on the town this month are sure to stress your budget.

CAPRICORN December 22-January 19 Keep in mind that the Libra full moon at the beginning of the month can blow out of proportion your guilt over not spending Easter or Passover with your parents. Because the psychological foundation of your solar chart is emphasized this month, you might consider confronting a childhood trauma with a therapist or sharing memories with a sibling. In the third week, you may receive unstinting emotional and financial support from a relative, but don't ask your employer for any special consideration.

AQUARIUS January 20-February 18 You can become quite restless and a bit more reckless as soon as Mars enters your sign on the 6th, but the time to take extra precautions, especially when traveling, is from the 20th through the 24th. At that time, students and writers may have to do battle with teachers and editors, but all Aquarians will benefit from the advice offered by an older friend or business associate. Because Venus is in Gemini, you'll be attracted to men whose ideas are as stimulating as their looks.

PISCES February 19-March 20 For the first two weeks, you can have a wonderful time exploring favorite haunts and hobbies with your new best friend—*if* you make a point of ignoring the paranoia-producing rumors at work. Even if they do come to pass, your Neptune ruler is so strongly supported in the last ten days that you'll be offered an excellent opportunity to advance your career as well as improve your personal finances. But no matter how optimistic you may feel, this is not a good time to apply for a loan or to invest in the stock market. ▽

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images

SPF and hair

SPF—sun protection factor—has become a familiar mark on skin-care products. But does the same index have significance for hair? Yes—and no—according to experts. "You can't really assign an SPF *number* to a sun-shielding hair product," says Iris Model, senior vice president, director of education for Clinique. "Unlike skin, hair does not sunburn. So, to suggest that a particular formula would allow a woman to 'safely' stay in the sun ten times longer—i.e., SPF 10—before damage to her hair begins doesn't work."

Nonetheless, products with some form of sunscreen do provide added protection. "Prolonged exposure to the sun's ultraviolet rays—and that includes not just lying on the beach but day-to-day exposure as well—drives out moisture in hair, leaving it dry, brittle, and dull," says Eleanor Steuer, vice president of product development for Revlon. "Although a 'hierarchy' of SPF can't be applied to hair, a sunscreen does protect from those rays, making hair silkier and better conditioned, less prone to drying out." Examples: Clinique's new Sun Block For Hair; Flex Sun and Sport mousse and styling gel, containing "Solar Guard 15"—which refers not to a specific SPF but rather to the products' patented combination of sunscreens.

Many companies have adopted a wait-and-see approach to SPFs for hair. "All our products have ingredients that retard fading and protect against the sun's rays," says James Viera, vice president, corporate technical director of L'Oréal. "But we don't advocate SPF for hair products, because there is no proof they do anything."

beauty now

Differences that count: a new focus on eyes . . . hair color/image changers . . . dentistry artistry . . . "props" that say "power" . . . plus, at-home haircuts updated

HOME-STYLE HAIR SERVICE

A symbol of the 'eighties, perhaps: the at-home haircut, the traveling stylist/specialist who comes to the woman for cuts, restyles. Perceived as a special service, this treatment once was reserved for socialite or celebrity "recluse."

As the 'nineties approach, some former "luxuries" are becoming ways of life. Leading salon hairstylists are finding women of all incomes and professions are requesting home visits to help organize busier life styles. Raymond and Nasser salon in New York City regularly sends stylists to home, office, even hotel. "Often, several women will book a 'group cut,'" says stylist Wayne Nishiyama. "It's an occasion, for women and men alike."

In Charlottesville, home of the University of Virginia, stylist Olivia Street Quinn of Downtown Hairstylist and Looking Good salons might be credited with introducing the academic community to the advantages of the at-home cut. She often makes house—or perhaps more correctly "estate"—calls to the grand houses of the area.

Women who carefully guard their privacy are increasingly making at-home appointments, too. A regular Raymond and Nasser "caller" is actress Sophia Loren. Celebrity stylist/Manhattan salon owner John Sahag lists Brooke Shields, Jaclyn Smith, and Amy Irving among his private clients. "These women frequently aren't able to plan ahead," says Sahag. "At the last minute, they'll need a cut, color, or perm. Any service I provide in the salon is available at home."

While economy may not be an issue (Raymond and Nasser doubles salon fees; John Sahag's minimum price is $1000), convenience—and fashionability—are. Antonio Da Costa Rocha of NYC's La Coupe salon works with some of New York's most socially visible women, creating a hairstyle for a specific event—or turnout. "Some have a standing, three-times-a-week, at-home appointment." Obviously, there's something to be said for planning ahead. *("Images" continued on page 140)*

PATRICK DEMARCHELIER. Hair by Sally Herschberger. Details, last pages

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beauty now

eye focus

With warmer weather, and more time spent outdoors, eye care takes on a somewhat different focus. Few women have to be told anymore of the dangers sun poses; of the problems wind and squinting can cause; that, bottom line, eyes are the first place to reveal signs of aging. The latest strategies from cosmetics companies: eye products that not only protect but serve cosmetic purposes as well. (The motivation, ostensibly—that most women prefer not to give up their "looks" in order to safeguard themselves from the elements.) One of the more innovative (i.e., on-target) updates comes from Le Zink: colored zinc-oxide creams in up-to-the-moment pales. Sorbet colors (the sort of pale palette that shows up in the new Aziza Eye Art collection as well) are translated into total sunblocks. To be applied like any "highlighting" makeup—pinks/greens/buttery yellow to smudge on lids and brow bones, blend under lashes—about as "cosmetic" as sun protection can get. An intriguing addition for a beautiful beach look is No Color Mascara from Max Factor—full lashes, no color. . . . To beat the smears: From Chanel, new Le Crayon Aquarésistant/Creme Colour Crayons and Mascara Aquarésistant/Luxury Waterproof Mascara. Both, in jolts-of-color or classics, are waterproof—as well as smudgeproof. While you're at it: Maybelline's waterproof Ultra-Thick Ultra-Lash Mascara even lasts through swimming. . . . Erno Laszlo's new total eye-care kit easily sets up summer traveling. In limited edition, the Eyecare Ritual Collection includes firming eye gel, eye cream, mascaras, and eye makeup remover—all in an easy-to-tote/pack/carry black lacquer case. More portability comes with Automatic Eye Lighter from Yves Saint Laurent Beauté. The thin pen shape dispenses shimmering metallic color.

SPEC-TACULAR

"Coolness" on the beach this season may well be defined in terms of sunglasses: black frames, the brightest of bright lenses. Made of mirror-like materials (with less of the reflective quality that can make mirrored glasses so annoying for others to look into), lens colors variegate with movement, reflect the many shades of an oil slick. Beyond "cosmetic" enhancements, they're smart choices for sun protection, too. "Depending on the make [*right*, Revo, PE Sport for Private Eyes, Sanford Hutton for Colors in Optics], the lenses will filter both UV and infrared rays," says Stephen Rozenberg, O.D., 10/10 Optics, NYC. "Ask before purchasing." As to frame shape: there are all the classics, for your own shape of "cool."

GEOFF SPEAR Makeup by Kevyn Aucoin Details, last pages

plugged in. . .

New, now, on the beauty front? Mildness, perhaps the skin-care direction for the 'nineties. Evidence: Lournay's new Skin Care for Sensitive Skin, utilizing non-irritating formulas. . . . Color, in greater ranges, more nuances of shades. In England, Colourbox, a growing chain of makeup boutiques, offers do-it-yourself compacts and over three hundred face shades with which to fill them. . . . For centuries, women have trekked to the Dead Sea for its reputedly revivifying, therapeutic benefits. Now Dead Sea salts, minerals, and mud come to the U.S. in a collection of bath, face, and body products. From Jericho Bath Salts, Inc. . . . Read-up: California spa owner Sheila Cluff (The Oaks at Ojai; The Palms at Palm Springs) turns up a new fitness and exercise book, *Aerobic Body Contouring* (Rodale Press). You'll be glad to know: "for the ageless body." . . . Latest in "designer" fragrance: Calvin Klein's Obsession hair care for men and women—"because hair is the most important accessory."

("Images" continued, page 144)

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Lynda Carter,
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BEAUTY IN BUSINESS

Does "femininity" have a role in business?

Consider the modern businesswoman—defined, often judged, in terms of her self-confidence, self-assuredness, overall sense of "self." More than ever (and somewhat bizarrely) defined in terms of her *femininity*—in a world in which power, authority, and womanliness were once mutually exclusive ideas.

The switch: women themselves are setting up—changing—new roles of working etiquette. In a season of shorter hemlines: "The shortness of the skirt does not necessarily influence a woman's sphere of power," says Muriel Siebert, chairwoman, Muriel Siebert & Co., Inc., and former New York State superintendent of banks. "What matters is how comfortably she can move and maneuver. Nothing is more confidence-depleting than a woman who is constantly pulling at her hemline during a meeting. On the other hand, if she can sit, stand, and present herself with ease, then whatever skirt length she's wearing is perfectly fine."

Consider hands—and hand movements: To some experts, there is no subtler "signal" of success than well-manicured nails—filed to a shorter length, shaped in a softly rounded contour, polished in a lighter, paler tone of enamel. "Power" gestures, too, are changing. "When a woman puts a pen up to her mouth, it indicates that 'I'm about to say something significant,'" says Muriel Siebert. "It also gives her a second to think." Listening to others, it's best to "keep hands under control," says speech and image consultant Dorothy Sarnoff in her latest book *Never Be Nervous Again* (Crown Publishers). "Clasp hands and rest forearms on the table edge. Automatically, you sit up straighter in your chair. Your bearing says, 'I know that I know.'"

The best "eye cosmetic" in today's business world, according to Sarnoff, is making eye contact with business cohorts. "This signals sincerity. But don't try to look into both of the person's eyes at the same time—it can't really be done...and it only makes you appear cross-eyed. Look first into one eye, then the other. This varies the amount of white visible in your eyes, makes them sparkle."

Paul Kovi, co-owner of The Four Seasons restaurant in New York City, notes the impeccability of a woman's credentials if she "makes advance arrangements not to have the check presented at the table, particularly when she's entertaining a man." Sarnoff cautions against freshening makeup at the table. "It's better to downplay that action." If lipstick must be reapplied, she suggests "discreetly dabbing a bit on your lower lip and pressing the top lip over it. Forget the mirror."

For some women, the ultimate expression of power is the absence of props. Nancy Evans, president and publisher at Doubleday, stocks up on mini-size cosmetics "in order to travel as lightly as a man can. Also, I don't tote a big calendar; just a Xerox of the current week's agenda." Taking it out—a gesture in itself.

...that Marlo

Do feminism and fragrance mix? Marlo Thomas—Emmy award-winning actress, producer, author, feminist, and, less-than-incidentally, child of Hollywood, wife of Phil Donahue—has just introduced her new signature *Marlo* scent.

"In a sense, this is my opportunity to put my ideas into the marketplace," says Marlo Thomas. "I've always said that women should 'be themselves'—at home, with friends, in the office. This business is another extension of me."

In fact, for Thomas, the business world is nothing new: She has produced for film and television (creating and producing, for one, *That Girl* for TV), was the prime force behind TV's acclaimed *Free To Be...You and Me* (followed up by a book and record—all created out of her concern for women's and children's rights). Her current book best seller: *Free To Be...A Family*; she has already completed TV and album versions.

"This is another business," says Thomas of the new fragrance, "but one in which I have a personal, dollars-and-cents stake. It gives me the freedom to do the projects I believe in socially and politically."

As with other ventures, *Marlo* means total involvement/control: forming a company behind the scent, creating the *Marlo* aroma and packaging for it. "I also maintain the say in how to sell it—only by direct mail." (Initially, only through Bloomingdale's By Mail.)

"You're not going to see me advertising this product on TV—that doesn't fit my style," she says. "But I do intend to expand this into other beauty products and gifts I like. People are often surprised to hear I wear perfume. As if being a feminist means you have to give up beauty!" *("Images" continued on page 152)*

NEIL KIRK Hair by Daniel Philips, makeup by Mayra Mulholland Details, last pages

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beauty now

STEVEN MEISEL

skin: selling fundamentals

One afternoon recently, a reporter visited the cosmetics floor of a major department store. Her quest at the counters: the right skin-care regimen for her. "I don't know what I need," she'd say. "Can you help?"

Findings: a wide variety of skin-type analyses, as well as ways in which specific conditions (e.g., dryness) were defined. At times, the woman was thoroughly queried about her skin and needs; in one case, full service was offered only with purchase.

While cosmetics companies continue to place major effort in educating at-counter sales help and in offering more highly technological skin-analysis methods (one of the newest, Terme di Saturnia's "moisture balance" machine), "The real responsibility for buying the right products lies with the woman herself," says NYC dermatologist Ellen Teplitz, staff physician, Down State Medical Center.

To avoid at-counter mistakes: know your skin changes during a day or season; recognize oily spots, dry ones; keep in mind sensitivities that trigger problems. "Know which ingredients your skin can't tolerate," says Dr. Teplitz. "If in doubt, have a patch test done by your dermatologist.

"Mostly, once you find something you like, stick with it," adds Dr. Teplitz. "Don't think there's always something better that you haven't tried."

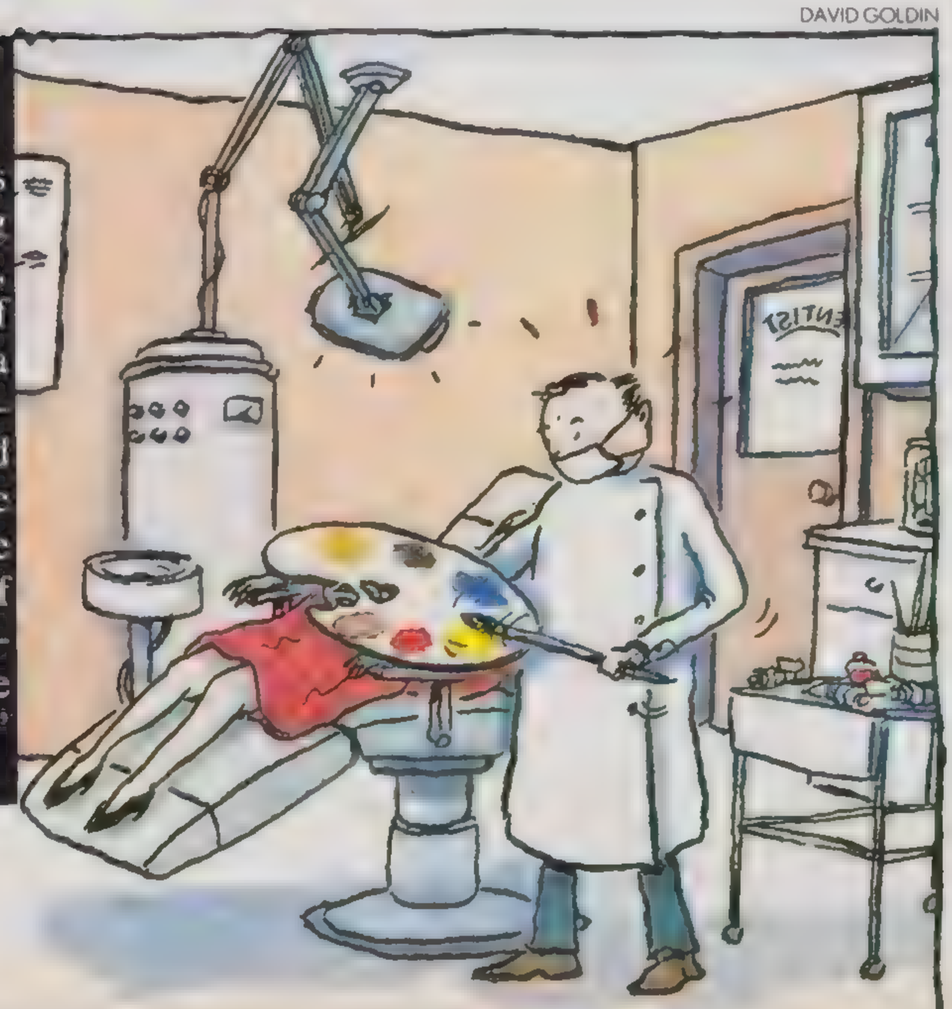
("Images" continued on page 160)

DAVID GOLDIN

TOOTH ART

Dentist as artist? In a sense, that's the growing trend for correcting color-flawed teeth. (More news, page 384.) Utilizing a new type of composite bonding process, a dentist now can "paint" on custom-mixed colors in layers—add blue, red, even black—to achieve more real-looking results. The trick: to get the right balance of tone, color intensity, and translucence, experts advise. Otherwise translated: the "masterpiece" smile, updated.

Hair by Oribe/Oribe at Parachute, makeup by François Nars. Manicure by Scott Hill for Bruno Le salon



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images

hair now

a change of color

How much of an impact does a change in haircolor make? Consider Kim Basinger: her boldly streaked, tousled blond hair is readily suited to the steamy, sultry parts she often plays. But when she filmed her second comedy, she "went" brunette. Consider Ellen Barkin: her nondescript dark-blond hair, six years ago in *Diner*, was a perfect symbol of a timid, early 'sixties housewife. As roles have become racier, the color, increasingly, has been upped—to intense blond for a steamy *Siesta*.

Men are getting into the act, too: Daniel Day-Lewis, whose hair was jet black as the esthete in *Room with a View* and punky blond as the tough guy in *My Beautiful Laundrette*, has gone brown-haired as the womanizing surgeon in *The Unbearable Lightness of Being*.

Colorist Louis Licari, the pro behind many of these changes, says the process involves "more than an actor's saying, 'I have to be blond.' We talk about who the character is and where he or she has been. Is the person from the Midwest? Or Park Avenue? Is the character 'streetwise'? That determines how much color I use, how to apply it, and whether the effect will be natural. In general, I use more extreme coloring for a more aggressive personality. When finished, a woman can walk out in a white T-shirt and jeans," says Licari, "and you still understand who the 'character' is."

In real life, when a woman wants the feeling of a new look without dramatic change, it's the tone of her hair that's often altered, instead of the color itself. Daniel Galvin, the new haircolor consultant at NYC's La Coupe salon (he has run his own salon in London for ten years), goes two or three shades away from natural to "light up" the face. "You want to create a contrast among the colors of the face and hair," he says. "If skin and eyes are light, then I go a bit deeper in haircolor. Or vice versa." For a bold, "natural" look, he foils big chunks of the top layers, soft-lights underlayers, then massages colors together. For more subtlety, he back-brushes hair and lightens an inch-and-a-half at ends. Other options now: fine streaks or played-up color and shine from semi-permanent color glosses.

setting you free...

"With the right cut and correct information, you should be able to sleep on your hair, run your hands through it, wash it and dry it in no time," says NYC hair pro Richard Stein, whose book *Set Free* (Simon and Schuster) advises how to ask for the right cut, style without necessarily using mousse, gel, or blow-dryer...and care for it with do-it-yourself natural-based products. One "recipe": cleanser/conditioner of rose petals, cinnamon, sage, peppermint, camomile.

DENIS PIEL Haircolor by Leland Hirsch, Nubest & Co., Manhasset, styling by John Sahag, John Sahag Salon, NYC; makeup by Tyen for Christian Dior

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MENTHOL

DRIVING STYLE

Scorpio rising—*the* hot car . . . odometer fraud—what you should know . . . BY LESLEY JANE NONKIN

MERKUR SCORPIO—BUILT FOR COMFORT

Since May 1985, when Ford of Germany first introduced the Merkur Scorpio in Europe, the car has garnered eighteen awards. Not surprisingly, American car enthusiasts also have lavished the Scorpio with praise since it arrived in the United States last May. A test drive confirms that the Scorpio is the car to buy for those who want a car that's larger and more distinctive-looking than an entry-level BMW or Mercedes, costs slightly less, and handles just as well.

The most important thing to know about the Scorpio is that it is American in name only; it is designed and built in Cologne, Germany, and has solid German construction and ride. The European heritage, however, means that it is not as easy to service as the average American Ford: there are five thousand Ford dealerships across the country, but only seven hundred fifty handle the Merkur. And, although Ford has allowed the price on the Scorpio to jump only once—to $24,048 for the basic car, $27,063 with all the options—the rising value of the German mark does not bode well for the future.

Like other German cars, the Scorpio drives beautifully. It has nimble rear-wheel drive and a competent 2.9 liter V6 engine; passing a Sunday driver on the highway is a snap. And it hugs curves the way many more expensive cars do. Super-safe anti-lock brakes are a standard feature.

What you notice first about the four-door hatchback Scorpio is its cushiony soft interior. The bucket seats (leather upholstery is optional) are padded everywhere and can be adjusted sixteen different ways. The rear seats are equally inviting and have one remarkable quality: they recline! This, no doubt, is so that passengers can take full advantage of another Scorpio feature: legroom. Backseat passengers will find the car as spacious as any limousine. The backseats also fold down, nearly doubling the already spacious 19.7 cubic feet of loading space in the trunk.

The Scorpio's interior has been constructed for total convenience: everything is electronic. Push buttons for the windows, cruise control, and the heater are brilliantly designed for drivers who don't want to take their eyes off the road. If you're low on gas, an optional trip computer tells you how many miles farther you can go at your present speed. The map light has a digital clock that also spells out the date, day, and outside temperature; it even contains a special lap clock so you can monitor just how long it takes you to get home during rush hour. If you are driving in the rain and shift into reverse, the back windshield wipers automatically clear your view.

DRIVING "SUPERMACHINES"

As sales of small, "Jeep"-like sports/utility vehicles have nearly tripled in the United States during the past five years, so have concerns about their safety. At the heart of the matter: their tendency to roll over in a collision. A high center of gravity combined with a short wheelbase (the distance from the front wheel to the back wheel) make utility vehicles top-heavy and five times more likely than conventional cars to roll over, according to Donald William Reinfurt, Ph.D., at the University of North Carolina Highway Safety Research Center. Worst offenders are utility vehicles with wheelbases that are less than one hundred inches long.

Kenneth Terhune, Ph.D., principal psychologist at the research company Calspan Corp., suggests that drivers of utility vehicles resist the temptation to treat them like supermachines. "If a driver becomes overly confident in her auto, she may push it beyond its limits," he says. The most important mistake to avoid: taking turns too fast.

WHAT EVERY USED-CAR SHOPPER NEEDS TO KNOW

Yes, Chrysler was indicted for illegally disconnecting the odometers on brand-new cars while they were driven a few hundred miles by employees. And yes, some new-car dealers have been known to turn back to zero the odometers of "demonstration" cars, which have been driven some six to ten thousand miles. But the greatest incidence of odometer fraud—a federal offense—occurs in the secondhand car market.

Drivers buying a car with an odometer that registers a mere ten thousand miles may find that it actually behaves more like a car that has been driven sixty thousand miles. That's because, most likely, the odometer has been turned back.

The National Highway Traffic Safety Administration (NHTSA) has issued tips for secondhand car shoppers to help them avoid becoming victims of odometer fraud. For instance, if a car has relatively low mileage (less than twenty-five thousand miles), it should still have the original tires. If it has four different brands, be alert. Also, check for heavy wear on the brake and accelerator pedals. They're easy and cheap to replace, but many sellers do not bother.

Excessive wear on the driver's seat or previous ownership by a business may indicate that the car you've been told was "barely driven" really belonged to a traveling salesperson. Used business cars (four million are dumped into the market each year) are driven an average of thirty-two thousand miles a year, whereas privately owned cars average only twelve to fifteen thousand. The average leased car is sold after registering sixty-five thousand miles; few are sold with only twenty thousand.

NHTSA finds that certain areas of the country are notorious trouble spots for odometer fraud. Be particularly wary if a car comes from Murray, Kentucky; Lebanon, Missouri; Cleveland, Tennessee; Albertville, Alabama; or Springfield, Massachusetts.

If you've already bought the car and can document a rollback, or if you have any questions on odometer fraud, call NHTSA's toll-free hotline: 800/424-9393.

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The interior of Sunbird SE includes performance-tailored Pallex cloth upholstery on its reclining front bucket seats.

Every Sunbird now comes with a standard Delco ETR* AM/FM stereo sound system that includes a clock.* Just turn up the tunes and Ride Pontiac, Ride!

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health

How low sodium kills . . . new facts about coma . . . double-acting hay-fever drug. BY MELVA WEBER

HOSPITAL HAZARD: SODIUM DEPLETION

Certain unexpected deaths of hospital surgical patients, who may have had only routine elective operations, were discovered last year to involve low blood sodium. Prompt treatment, researchers at University of California-San Francisco and Baylor College of Medicine, Houston, have found, can save lives or prevent permanent brain damage.

Hyponatremia, or low blood sodium, can develop in postsurgical patients only minutes after they were feeling fine. Headaches, nausea, and vomiting are early warning symptoms; and unless treated with intravenous salt solution, patients may suffer arrested breathing, brain damage, or death. Allen I. Arieff, M.D., of UCSF recognized and reported the syndrome a year ago and recently, with J. Carlos Ayus, M.D., and Radha K. Krothapalli, M.D., both of Baylor, reported extended studies and details of diagnosis and treatment. "It appears this may be much more common than we initially suspected," said Dr. Arieff. Sodium levels would not drop dangerously low in surgical patients, he said, if they routinely received intravenous normal saline or if sodium levels were frequently checked in those who receive sugar solutions.

Women are especially susceptible to brain damage from hyponatremia, said Dr. Arieff, possibly either because female hormones play a role or because an enzyme that helps counteract excess water may be less active in women.

BLOCK FOR HAY FEVER'S ONE-TWO ATTACK

Allergic misery caused by spring flowers may be nipped in the bud, thanks to a study of allergic rhinitis patients during the pollen-free winter months by Johns Hopkins University researchers. The study found that topical (nasal spray) doses of the glucocorticosteroid flunisolide, especially when given before pollen exposure occurs, yields better results than oral, or systemic, doses of the corticosteroid prednisone.

In the usual mode of attack, hay fever symptoms occur in two phases, an immediate response to pollen followed by a recurrence of symptoms several hours later. Systemic steroids can inhibit the late-phase symptoms but not the early-phase effects. The nasal spray pretreatment works on both the early and late phases.

TALKING TO PEOPLE IN COMA

Doctors, medical staff, and family members should talk to comatose patients, urges John La Puma, M.D., and his associates at University of Chicago Hospitals and Clinics. Physicians handling comatose patients may not speak to them because the patient does not seem to hear or respond. But brain function tests indicate that some patients, though unable to respond, both hear and understand. And when cared for in silence, they may believe they are already dead—which could become a self-fulfilling prophecy. In "Archives of Neurology," Dr. La Puma's group reports success of an "environmental enrichment" program in which all sixteen patients recovered from coma while, in a comparable group of fourteen not in the program, eleven died. One recovered patient could recall much of what her family said to her during her fifty-three-day coma but wondered why her doctor didn't speak to her. She remembered thinking while in her coma, "Doctor, you never say hello to me. Why do you act as if I'm not here?"

RISKY PREGNANCIES

Ectopic pregnancy almost always requires surgery and is the principal cause of death of women during the first three months of pregnancy. The Metropolitan Life Insurance Company reports that this condition—in which the fertilized ovum is implanted outside the uterus, usually in a Fallopian tube—is increasing in incidence. Margaret Mushinski, writing about ectopic pregnancy in Metropolitan's Statistical Bulletin, says predisposing factors include race (nonwhite women are at increased risk), age (risk increases with age), a history of sexually transmitted diseases and pelvic inflammatory infections, certain contraceptive practices (postcoital estrogens, progesterone-only birth control pills, and possibly the intrauterine device), and fertility induced by ovulating agents. What's needed, says Ms. Mushinski: "Educating women about the importance of early prenatal care and the association between sexually transmitted diseases and ectopic pregnancy risk."

WORTH DOING: BACK REHABILITATION

Disability from chronic low-back problems has high human costs in pain, loss of bodily function, and inability to work. Spinal surgery and standard pain control have shown disappointing success rates for specific goals such as restored function and return to work. In Texas, orthopedic and rehabilitation leaders joined forces to assess the value of a "functional restoration treatment" program of back-disabled people for whom conventional medical/surgical care had failed. They were compared with similar patients who did not enter the program.

The challenging rehab program included an intensive three-week course of evaluation, exercises, training, education, and work simulation. A follow-up phase involved two-hour sessions several times a week until patients achieved maximum benefit to permit a medical release to return to work. Rehabilitation monitoring went on with periodic evaluation sessions, complete physical and psychological tests, meetings with doctors, and patient feedback on their progress.

At one-year follow-up, 85 percent of the treatment group were back at work or in training programs for new skills. Of the group not in the program, only 39 percent were working; and in a treatment dropout group, only 13 percent were working. Patients not in the treatment program had additional spinal surgery twice as many times and had a five times higher rate of visits to health professionals for treatment, as well as higher rates of reinjury.

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Injectable
The end of

Take a good, close look at these photos. The face belongs to Sunny Griffin, a 47-year-old mother, building contractor, and former TV correspondent and model. These photos were taken before and after injectable collagen treatments. As you can see on the left, Sunny was very attractive to begin with, but in the picture on the right, her face looks even better—more relaxed. Lines have been erased or diminished.

You probably know that collagen is the natural protein that cushions and supports the skin—and that it weakens as you get older. This in turn causes wrinkles. Although creams help keep your skin soft and supple, and surgery can remove excess skin, the only method specifically designed to eliminate wrinkles is injections. With injectable Zyderm® and Zyplast® Collagen, your doctor can actually replenish your own weakened collagen.

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Collagen. the lines.

their smoother look. Sunny is a good example. She didn't like those "little commas" at the corners of her mouth, her crow's feet, or the lines on her forehead. So she did something about them.

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Additional information on injectable collagen for discussion with your physician.

For thousands of people, injectable collagen has provided a safe, nonsurgical option for the treatment of many skin contour problems.

As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm® Collagen and Zyplast® Collagen treatments. Although your physician will review these points at the time of your consultation, a summary is presented below.

Zyderm and Zyplast Collagen treatments are appropriate for most people; however, Zyderm and Zyplast Collagen must not be used to treat people who have had a reaction to the required skin test or who have previously had an allergic response to injectable collagen, people with a history of autoimmune diseases or serious allergic (anaphylactoid) reactions, and people who are allergic to lidocaine.

All medical procedures require caution. There is a possibility of experiencing a reaction related to the injection process itself. However, this does not mean it is necessary to discontinue treatment. For instance, any injection carries a potential risk of infection. In addition, mild bruising or a slight blush could occur at the injection site. If you have previously had facial herpes simplex at the site of injection, there is a chance that the injection process could provoke another herpes simplex eruption. Your doctor will, of course, act to minimize these risks.

During the process of administering injectable collagen, it is possible that the needle could be accidentally placed through a blood vessel. This is unlikely; however, if it should happen, it could result in a scab or scar formation or a temporary discoloration of the treated area.

As with other substances that are injected (particularly local anesthetics and steroids injected into the head and neck area or the extremities), there is a remote possibility of accidental injection of the material into a blood vessel. This could result in blockage of the blood flow and loss of circulation to nearby sites. Such an incident has occurred once to date in an estimated total of three million injections of Zyderm or Zyplast Collagen, resulting in partial loss of vision in one eye.

There have been infrequent reports of the injected collagen being visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Also, some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

Extra care is required for certain people. Zyderm and Zyplast Collagen are used cautiously in people with histories of atopic or allergic reactions to other substances; their use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm and Zyplast Collagen are also used with caution in people who are receiving immunosuppressive therapy.

Treatment is postponed in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or in infants or children has not been established.

For the more than 300,000 people treated since 1976, injectable collagen has proven to be very safe. However, a small number of patients (approximately one percent) have developed an allergic reaction after one or more injections. These reactions have consisted of prolonged redness, swelling, itching and/or firmness at some or all injection sites. Most have lasted between three and four months, but in some cases have exceeded one year.

Of the one percent of patients who developed an allergic reaction after treatment, one-half had an unreported or unrecognized response to the skin test. (With proper monitoring of the skin test, many of these reactions could have been prevented.) The remaining one-half of this group developed allergic reactions despite a response-free skin test.

An additional one percent of individuals have experienced symptoms similar to those of an allergic reaction, but which occurred periodically. Recent research has shown that some of these patients are allergic to bovine collagen.

In rare instances, formation of a scab and sloughing of the tissue at the treatment site have been noted which, in some cases, resulted in a shallow scar. Also, less than three per 10,000 treated patients have reported systemic complaints consisting of nausea, rash, headache, joint aches or difficulty in breathing.

Ask your physician about Zyderm Collagen and Zyplast Collagen treatments. He or she can best evaluate if treatment is appropriate for you, and can answer any additional questions you may have.

MEDICINE

HOW SAFE ARE OUR HOSPITALS?

We rely on hospitals for quality health care—but who checks up on our doctors and nurses?

BY RONNI SANDROFF

One of the most disturbing things about the death of Pop artist Andy Warhol is the lingering question: could his life have been saved by more alertness from the nursing staff?

Tucked away in a private room at the prestigious New York Hospital-Cornell Medical Center, with a private-duty nurse at his bedside, Warhol, who was about fifty-eight years old, seemed to be recovering well from a routine gallbladder removal; but in the early morning hours, he suffered a heart attack. A New York State Health Department investigation charged that the private-duty nurse took too long to report his deteriorating condition and that regular hospital nurses failed to look in on him. Though the department report did *not* say that neglect actually caused Warhol's death, it criticized almost every aspect of the way he was cared for in the hospital, except for the skill of the surgeons who performed the operation.

New York Hospital, rated among the twenty-five best in the country, vigorously asserts that the care Warhol received was "entirely appropriate." No criminal charges have been brought, but the case is emblematic of a new, tougher public scrutiny of the nation's hospitals. We feel a need to know how safe the system is. Does it need drastic reform, or just fine tuning? Are things getting better or worse?

Before the twentieth century, medical care was so ineffectual that the only difference between hospital and home care was the kindness of the nurse. But by 1920, the establishment of germ theory, the X-ray machine, and advances in diagnosis made the hospital the locus of advanced treatment. "Today, there are two reasons to go to the hospital," says Judith Huntington, R.N., M.N., the assistant administrator of patient-care services at Good Samaritan Hospital in Corvallis, Oregon. "One is the need for technology," such as a respirator, CAT scan, or laser surgery. "The other, and primary, reason is for twenty-four-hour nursing."

What's been called into question lately is the quality of this care. Is the money we spend on health care (11 percent of the gross national product) doing what it should?

The truth is, the last decade has brought pockets of tremendous progress. Safe, inexpensive surgery now keeps glaucoma and cataracts from blinding the elderly. Premature babies weighing only a pound or two survive, and thrive. A proliferation of new drugs has tamed pneumonia and congestive heart failure. Improved nursing techniques are helping stroke and coma patients to regain more function. And the treatment of burns, heart disease, and patients needing intensive care has measurably improved.

However, malpractice suits against hospitals, doctors, and nurses are at an all-time high. It's not clear whether more errors are being made, or whether consumers (and their lawyers) are simply doing more about them. Certainly more information about what goes on inside hospitals is worming its way to the light. "There may be a perception that hospitals are worse, but this is not true," says Harvey Brook of the Federal Health Care Financing Administration (HCFA). "We simply have more data about health care than ever before, largely because of computers and new systems for controlling Medicare costs."

The HCFA attempted to use the new information to prod hospitals to improve when it issued its first "report card"—a list of hospitals with unusually high death rates for various procedures—in March, 1986. The list was intended for use only by "peer review" groups monitoring hospitals, but consumer advocates used the Freedom of Information Act to get it released to the public.

Many health-care-industry people were outraged when some newspapers published the report as the "hospital death list." "I've been quoted as saying that releasing the list may have been the dumbest thing HCFA ever did," says *(Continued on page 172)*

Ronni Sandroff, *who writes on health care and careers, is the editor of "Medica" publications for women doctors.*

BIANCA JAGGER'S SILK GOWN

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HOSPITALS

(Continued from page 170)

Jack Owen, the executive vice-president of the American Hospital Association. "We must find a better way to identify quality."

The report card was, in fact, far from perfect, or even fair. Palma Formica, M.D., the chairman of quality assurance at St. Peter's Medical Center, in New Jersey, says, "My hospital was on the HCFA list for high overall mortality. There was a lot of local publicity and we were very upset. Our mortality rate is high because we have a geriatrics unit, take patients from nursing homes, do a lot of cancer treatment. St. Peter's has a hospice program, but if people can't get in they come to the hospital to die. More than 50 percent of Medicare admissions to our hospital are people older than seventy-five. We don't turn away the old, sick, and poor to keep our mortality rate down."

But despite its problems, the HCFA report card did prove an old principle: practice makes perfect. It turns out that hospitals that do open heart, prostate, and gallbladder surgery infrequently have dramatically higher death rates than those who do the procedures more often. For example, in some hospitals 15 to 29 percent of the gallbladder surgery patients died, while other hospitals lost fewer than 4 percent. Sidney Wolfe, M.D., the director of the Public Citizen Health Research Group, which pushed for the list's release, says, "If the death rates are unacceptable, those hospitals ought to stop doing that kind of surgery."

The list has already had at least one crucial effect on public policy. The Inspector General of the Department of Health and Human Services recently issued a report recommending that Medicare could save money *and* lives by flying patients needing coronary bypass to hospitals specializing in heart surgery where mortality rates, and often fees, are lower.

Hospitals appended their comments to the latest hospital report card, for calendar year 1986, and it was published in December '87. All of the nation's acute-care hospitals that treat Medicare patients—nearly six thousand—are on the new list, which includes overall mortality rates for sixteen diagnostic categories. "We see such lists as a mechanism to provoke change," says HCFA's Harvey Brook. The high mortality rate at Nassau County Medical Center, in New York, was given as the reason for the firing of its chief administrator.

There is also a search on for new ways to check up on individual doctors, whose collective decisions steer the giant ship of hospital care. The Medicare system contracts with independent peer-review organizations, manned by physicians who do random checks on thousands of medical charts. The government then contracts with a group like National Medical Audit of San Francisco to check up on the peer-review oganizations. "Physicians don't like to be monitored," admits Michael Martin, M.D., of National Medical Audit an organization that also takes a peek into doctors' charts for insurance companies. "But we've found that most doctors will spontaneously correct problems if they know they differ from the norm. For instance, in Vermont we found that hysterectomy and tonsillectomy rates were inordinately higher in some counties than in others. This could be attributed only to the practice style of certain physicians."

Time-honored methods of training doctors are also coming under scrutiny. Is the overworked, overtired hospital resident a hazard to patients? During the day, residents are supervised by experienced attending physicians, but at night they're in charge for the most part of making critical decisions. Medical educators say that long shifts are the only way to expose young doctors to the evolution of a patient's illness, but opponents argue that as medicine grows more sophisticated, sleepy doctors are more dangerous to patients. The states of New York and California are currently considering legislation to limit the number of contiguous shifts doctors may work.

> It's ridiculous that a supervisor at K mart makes more than a nurse

Evaluating nursing care—the very backbone of the hospital—is perhaps the most difficult task of all, since the profession is going through some tough times. The proliferation of new medications, monitoring machines, and surgical techniques has made the care of patients more demanding than ever, but the status and earning power of nurses have not kept pace with the profession's expanding responsibilities.

"Little girls don't want to grow up and be nurses anymore," says Pam Maraldo, the chief executive officer of the National League for Nursing. "It's ridiculous that a supervisor at K mart makes more than a nurse." With nursing salaries ranging from $21,000 to $27,000 a year, a nationwide shortage of nurses has developed. About 14 percent of RN positions are unfilled today, and that number is expected to grow, since nursing schools are having trouble recruiting students.

"Staffs are stretched very thin," says Nancy Perrin, of the American Nurses' Association. "The goal has become one of 'safe care'—performing what is absolutely necessary to avoid harming the patient. This frustrates nurses *(Continued on page 174)*

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HOSPITALS

(Continued from page 172)

because they are trained to do more. There is no time for teaching, sharing information, planning discharges.''

At times, short staffing even prevents optimal physical care. ''Pediatric open-heart-surgery patients need to be up and moving and to cough to clear their lungs,'' says Huntington. ''Their lungs are not mature, and they are more susceptible to infection after surgery. Nurses may not have time to do this on a regular schedule; they just fit it in when they can.''

The use of private-duty nurses to fill the gap is often a poor solution. ''As staffs are increasingly short-handed, it becomes harder to supervise a private duty,'' says Maraldo. ''Sometimes, supervision takes more time than doing something yourself.'' And the quality of private-duty nurses varies. Although all must be licensed, the qualifications are minimal, and it's left to the patient and family to make sure that the nurse understands the patient's condition, danger signs, drugs and side effects, and even that she knows enough English to communicate with the hospital staff.

The obvious solution to the nursing shortage—raising the pay to professional levels—is hard to implement at a time when hospitals are struggling to become cost-effective. What is perhaps possible is a greater refinement of roles, so that nurses are relieved of tasks that can be done by clerks, messengers, and housekeepers. Others toy with the idea of using the surplus of doctors to take over some nursing functions. ''Health-care roles are more interchangeable than we usually think,'' says Maraldo.

Interestingly, the general public seems quite aware of the nurse's unique ability to satisfy the patient's clinical and emotional needs and convey health information in an easy-to-understand manner. According to a study commissioned by the American Nurses' Association, patients who've been hospitalized are even more likely than those who haven't to believe that nurses can play a greater role in the delivery of health care and that this would lower costs.

The increasing weight of patient opinion in shaping the health-care system is seen by many experts as one of the most positive trends of the last ten years. Consumer pressure has already wrought dramatic changes in hospital rules: fathers-to-be are now as common as stirrups in labor and delivery rooms, and parents camp out in specially provided reclining chairs during their children's hospital stays. ''In an ideal situation, consumers should have access to information about a hospital's experience, mortality rates, physician coverage, and nursing care *before* they agree to enter,'' says Faith Goldschmidt, the director of Reimbursement-Systems Development for the New Jersey State Department of Health. ''Quality health care is elusive. We all need to police the system.'' ▽

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about getting old. Really.
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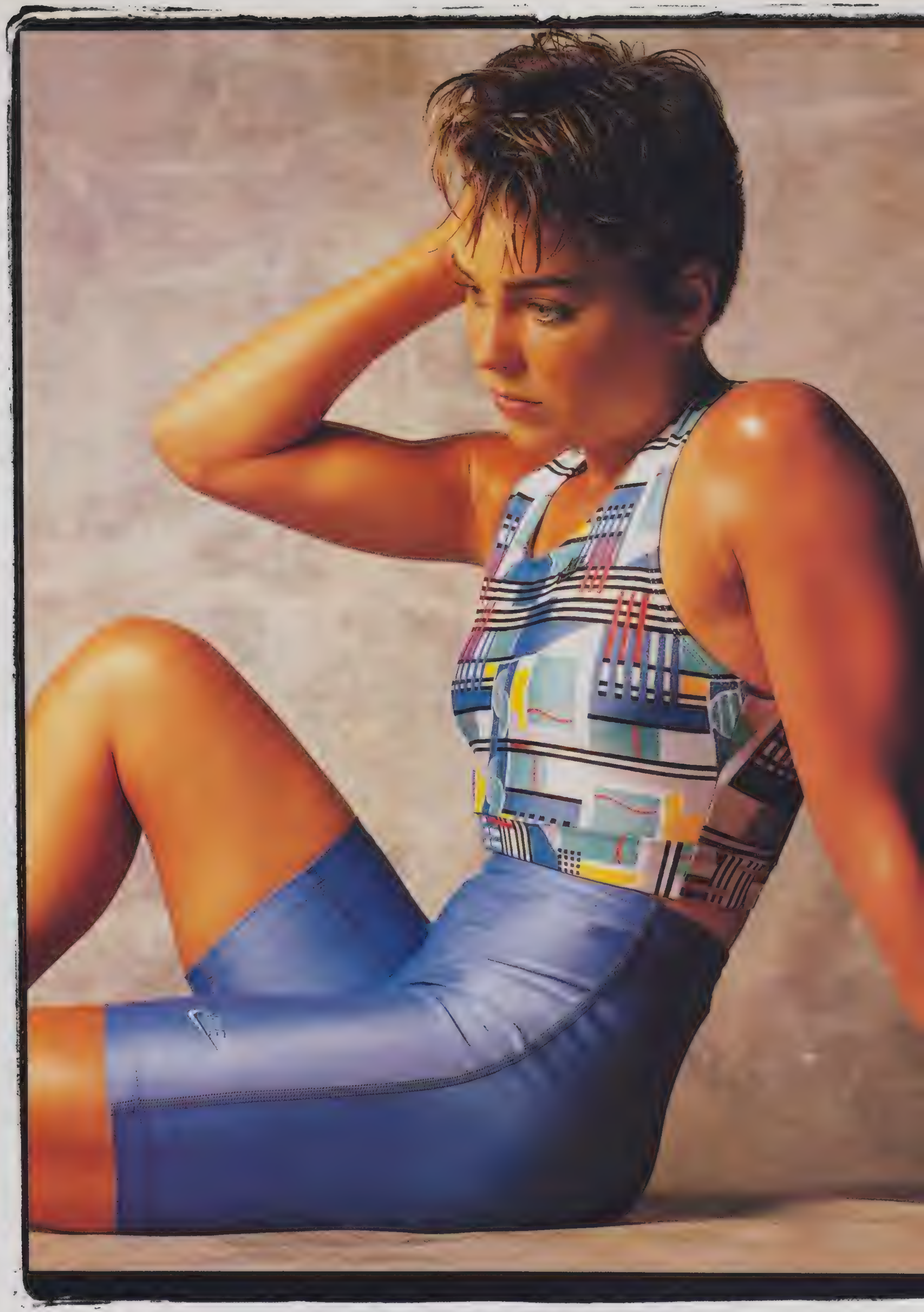

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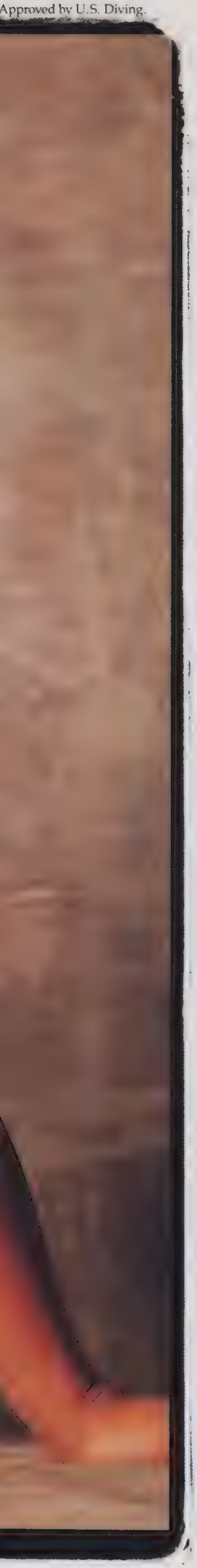

NIKE

At Left

Shirt: Mini Airborne.
Pant: Stretch Short.

Above

Shirt: Print Logo Tee.
Pant: Women's Tight.

bODY STYLE

"Too pretty" for housework . . . older or pregnant: do you like yourself less? BY RITA FREEDMAN

Time Is on Your Side

As women's bodies start to decline with age, do their self-images decline as well? According to Elaine Hatfield, Ph.D., and Susan Sprecher, Ph.D., in *Mirror, Mirror* (State University of New York Press), whether seventeen or seventy, a woman has strong feelings about her appearance; but aging, by itself, has little impact on body image.

When women in three age groups were asked how they felt about their bodies, no difference in overall satisfaction was found between those under twenty-four, those twenty-four to forty-four, and those over forty-four. In another study, when asked if they wanted to change certain features, younger women were more likely, in fact, to want such changes than older ones. Although seventeen-year-olds may be at the height of youth, beauty, and good health, nubile teenagers seem to have as many doubts about their appearance as do seventy-year-old grandmothers.

Surprising? Yes—since aging, as judged by outside observers, brings a decline in physical attractiveness. However, as women pass through life, they seem to become less critical and more accepting of their bodies. One sixty-seven-year-old put it this way: "At my age, I don't worry about whether I like my looks. It's just one of those things I can't change, so I simply don't dwell on it."

Studies confirm a more general fact: it's not what you actually look like but how you *feel* about your looks that has the greatest impact on self-esteem.

laundry looks

"Pretty" is nice, but it's not always better. Attractive women are also assumed to have a host of other good qualities—to be more sensitive, kind, sincere, and successful. Truly beautiful women are often seen as vain, conceited, sexually demanding, and selfish. Harvey Freeman, Ph.D., of Ohio Wesleyan University, recently found that attractive women, as judged from photographs in bathing suits, were rated as highly feminine; unattractive women were seen as less feminine. His research uncovered a surprising connection: pretty women were judged less likely to be responsible for traditional household tasks like cooking and cleaning; unattractive women were seen as more likely to be doing such household chores. Whether these beliefs reflect real differences in who does the housework has not been proven; but women who are regarded as very feminine, it seems, aren't always expected to do traditionally feminine tasks—especially when those jobs have low social value.

As women's bodies decline with age, do their self-images decline as well?

SMILES: SEXIST?

For most women, putting on a smile feels as natural as putting on makeup. Women, in general, are expected to please others by looking pleasant and attractive. Being cheerful is judged a "feminine" trait. But what do smiles convey? Smiles put other people at ease. Smiling faces of both sexes are judged as carefree, relaxed, polite, successful, happier. . .and more submissive. The ever-present female smile has been interpreted as an appeasement gesture, the feminine equivalent of Uncle Tom's shuffle. When a man calls out "Hey baby, give us a smile," he's asking for a flash of feminini-

(Continued on page 179)

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BODY STYLE

(Continued from page 177)

ty and perhaps a sign of deference.

A recent study of facial expressions suggests that when a woman isn't smiling, she is viewed more negatively than an unsmiling man. Since women are expected to smile most of the time, the smiling female face has become the norm; when a woman looks somber, something seems "wrong." Her non-smiling face is rated as less happy, less warm than the average woman's. Non-smiling men were rated more relaxed, warm, and happy than non-smiling women. In other words, failure to smile gives women—not men—negative evaluations.

Women smile more than men, even when they're upset or angry—perhaps because they don't feel as comfortable displaying anger. Hidden behind a smile, anger may go unnoticed, sometimes even by oneself. "If I'm smiling I must be happy." At beauty pageants, losers smile happily in the face of defeat.

To smile or not to smile? There are consequences either way . . . but when women fail to give warm, receptive expressions they should know they'll probably be judged more harshly than men.

PREGNANCY: RESHAPING SELF-IMAGE

When pregnancy stretches body proportions to their limits, research shows, pregnant women tend to view their bodies as more distorted than they really are. The greatest distortions occur in the middle months, when women experience their bodies as being "inflated." This is especially true for women whose weight has been stable and who aren't experienced in adjusting to different body proportions.

By the eighth month, women see themselves more accurately—even though they are larger. During the final months, many see themselves as less attractive and less sexually appealing.

Dissatisfaction with one's appearance during pregnancy can carry over to the postpartum period if a new mother experiences her body as "out of shape"—leading to resentment of the newborn child.

Is a negative self-image during pregnancy inevitable? Not, statistics show, among women who have viewed their bodies as being fit before they became pregnant. These women are also more likely to experience enhanced feelings of femininity: a positive response that pays off both during pregnancy and after childbirth. ▽

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...a devastating satirist...a director who loves
smart women...and a smart woman who loves design...

Ralph Steadman (left), and one of his "double portraits" from "Scar Strangled Banger."

RALPH STEADMAN: "If there is a God, He certainly is indifferent, and an underachiever..."

Someone once asked Hunter S. Thompson, journalist, what it was about America that so horrified his British friend Ralph Steadman, artist. Thompson's reply was superb. He said, "*Everything.*" When you meet Steadman he doesn't strike you as a man with this overdeveloped sense of horror. He is in his late forties and soft-spoken, with the trace of a Welsh accent. He has greying hair and wears green corduroy trousers. He strikes you as the gentle, meditative type. This mild appearance is deceptive, particularly when Steadman is in America. There is, he says, something about the place, about its power and wealth, about its lack of subtlety and often alarming insularity, that sets him off. He starts doing odd things. The last time he was here, he traveled cross-country with a life-size dummy of Freud. "Disturbed lots of people," says Steadman. "The head went hand baggage."

Steadman is one of Britain's most successful illustrators and cartoonists, has been for more than twenty years. He is the author of award-winning books on subjects as various as dogs and Da Vinci, and spent several years working on an acclaimed edition of Carroll's *Alice's Adventures In Wonderland.* Currently, he is engaged in a satirical autobiography of God (no less), titled *The Big I Am.* ("If there is a God, He certainly is indifferent, and an underachiever.") Yet, it is for his scathing, scatological observations of the trivial and not-so-trivial details of American life that Steadman remains best-known.

"I don't hate America," says Steadman. "I love it. It's abrasive, it releases something in me that I keep bottled up at home. I find Americans extraordinary. I can piss on their sneakers and *(Continued on page 193)*

Left SOPHIE BAKER *right,* RALPH STEADMAN

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KARL LAGERFELD
SAKS-JANDEL

Photography by Erica Lennard Coordinated by Crespi & Associates

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RALPH STEADMAN

(Continued from page 180)

they just smile. HAVE A NICE DAY. So in my work I always do my best to be provocative. Really offensive. Like going to someone's house for dinner and being incredibly rude and getting up at the end and saying, 'Thanks for a wonderful evening.' It's a tactic.''

The tactic works. His new book, *Scar Strangled Banger* (Salem House), rounds up various excursions through America in the 1970s and '80s. As usual, many of the pages look as though something peculiar has been done to them with butcher's offal, and the subjects range from Richard Nixon (''The look of a man guilty from the cradle'') to Texas (''It has. . . the distinction of being the largest area of flat unpleasantness in the world''), to evangelism (''Let your love be like a credit card that you might draw on it all the days of your life'') and AIDS (''Suddenly it is respectable to be a bigot''). When *Scar Strangled Banger* was launched in Britain, it caused even super-sanguine Gore Vidal to lose his cool. Vidal gave Steadman a going-over on a TV chat show, observing testily that the book was disgusting, that Steadman simply had *no right* to be saying all these rotten things about America. It was the imperial thumbs-down from Vidal.

''And so,'' says Steadman, ''I pissed on *his* sneakers.''

Steadman first came to America in 1970, when he was already celebrated in Britain for his work in the satirical weekly *Private Eye*. He was holidaying on Long Island when the editor of the now-defunct *Scanlan's* magazine tracked him down to suggest that he go to Kentucky to do a piece on a horse race, not any horse race, *the* horse race, the Kentucky Derby. The idea was for Steadman to provide artwork that would accompany words written by an ex–Hell's Angel who had recently shaved his head—Hunter Thompson. The two met, became friends immediately, spent the weekend in a condition of drug- and alcohol-induced paranoia, and filed a very funny story about the excess they witnessed and (mainly) the excess in which they indulged. The piece, called ''The Kentucky Derby Is Decadent and Depraved,'' became notorious, was canonized by inclusion in Tom Wolfe's collection *The New Journalism*, and Thompson and Steadman became a team. They always pursued the working method that they had devised in Kentucky. That's to say, they pursued *no* working method. They didn't bother too much about the supposed subject—the America's Cup, the Watergate hearings, whatever. They turned *themselves* into the story.

The work Steadman produced on these escapades was nightmarish and hilarious; and he was always a major character in Thompson's copy, usually described in terms such as these: ''Poor Ralph is about to crack. . . . his body is racked with fits of coughing and *(Continued on page 194)*

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RALPH STEADMAN

(Continued from page 193)

wild choking sobs.'' In Thompson's company, Steadman tended to lose his dignity, his sanity, his shoes. With such a tour guide, it was, perhaps, less than surprising that Steadman should develop a somewhat jaundiced view of America.

Steadman says, ''It terrifies me to think of what we got up to. The pranks were childish and dangerous, but very funny. Sometimes Hunter calls me from Colorado, says, 'When did you last have some fun, Ralph? *Real* fun. When did you last rip the tits off someone?' And I have the terrible sense that some deranged mission is about to be proposed, that it's Super Bowl weekend and he wants me to join him in San Diego where he's got two cases of Haig & Haig stashed, because he's heard this wild rumor that Gary Hart is posing with a dozen beach bunnies for a detergent commercial. I just can't handle all that anymore.''

So: Is Ralph Steadman going straight, losing that famous sense of moral outrage, *mellowing out*?

He says, ''I don't see things in black and white the way I used to. Ronald Reagan and Margaret Thatcher leave me with a feeling of helplessness rather than anger. Now Nixon, *there* was a decent villain. He showed that when you cheat in America, you have to do it properly. By comparison with him, corrupt British politicians are like petty criminals. Nixon thought big. And his face was a satirist's dream. I loved that face. But back in those days I thought that satire could change the world. I was wrong.''

A sad admission: the gonzo-going was good while it lasted, but now, in the 1980s, the age of the tediously self-righteous, politics seems neither so baroque nor so appealing as a subject. So Thompson writes a weekly media column for the *San Francisco Chronicle*, and Steadman doesn't very often venture far from home (a rambling Georgian manor house outside Maidstone in Kent).

A foggy day in January, and Steadman is in one of his favorite haunts, the lounge bar of The Lord Raglan public house, close to where he lives. Outside: rolling hills, lush greenery, duck ponds, all that stuff, the area known as The Garden of England. Inside: oak beams, white plaster walls, and stockbroker-belt conversation. Someone is saying how he just got back from South Africa, bloody beautiful beaches, not a black in sight. Steadman suppresses his first impulse, which would be to strike the speaker firmly between the eyes with the nearest beer mug. He doesn't want to be thrown out of here. This, after all, could be the day when he *gets to see Joan Collins*.

Joan Collins? Steadman explains. The Raglan is the local of ''Bungalow'' (more below the belt than upstairs) Bill Wiggins, the neighborhood boy who recently became the new feature in Joan Collins' life. She and Bill are sometimes*(Continued on page 198)*

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RALPH STEADMAN

(Continued from page 194)

seen here. And so, rather more frequently in fact, are the teams of American women who, having heard of Collins' success, descend on this sleepy English village, reasoning that even if Bungalow Bill is no longer available there must be other examples of Kentish real estate that *are* on the market.

Steadman shows me a recent magazine article. In the photo three middle-aged bachelors prop up the bar where we now sit. The caption beneath the photo says, "IF YOU'VE RUN OUT OF MEN IN BEVERLY HILLS...TRY MAIDSTONE." Steadman notes, "They do. They arrive in droves. On motorcycles."

Now I understand. These days, Steadman doesn't have to go to America to witness wild scenes. They follow him around. Perhaps he hasn't lost his edge after all.

The door opens. At the bar, conversation stops. Could it be? It is, it actually is, the aging soap superstar herself, magnificent in furs and jewels and a vicious shade of lipstick that looks as though it should be called "Scarlett's Revenge." Steadman, with the gleeful appearance of a man who has just seen a winner come in against all the odds, reaches for a paper napkin and begins to draw. —RICHARD RAYNER

talking to... JAMES BROOKS:

He's created a heroine whom work-weary women have waited to see . . .

The director with Holly Hunter, the star of his raging new success, "Broadcast News."

PATRICK DEMARCHELIER

Unlike a lot of men in Hollywood, James Brooks is attracted to extremely bright women. "A first-rate mind is a great turn-on," says the movie director of the moment. "It's quintessentially sexy because it means adventure—it's a ride." In *Broadcast News*, which may well run away with the Oscars this month, Brooks has created in network news producer Jane Craig (Holly Hunter) the kind of onscreen heroine that work-weary women have been waiting years to see: someone who is the unquestioned equal, if not the better, of the men on the job; a simultaneously self-possessed and unraveling woman; a total pain at times, but with an unambiguous integrity to back up her intelligence. *(Continued on page 201)*

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JAMES BROOKS

(Continued from page 198)

"She's always in control, although she'd love to have someone relieve her at the wheel," says Brooks, who's known to be a handwringer and worrier himself. (Shirley MacLaine once gave him a tiny jeweled lapel pin of a bowl of cherries—to remind him what life is.) "But since Jane Craig does know everything, what's she supposed to do—keep her mouth shut? A first-rate mind is as enslaving as it is functional, because it really puts you *out* of control. We have an unkind word for it—obsessive."

Certainly, *obsessive* is a word that could be applied to Brooks, a great talker who pounces on ideas during an interview and then hurls penetrating questions back to the interviewer. A self-confessed news junkie, Brooks dropped out of college and began working as a copy boy for CBS News, then spent years in television comedy, notably as one of the creators of *The Mary Tyler Moore Show*. With his first feature film, 1983's *Terms of Endearment*, Brooks did something no other first-time director has ever done: he won three Academy Awards, including Best Picture. When Shirley MacLaine and Jack Nicholson also won Oscars for Best Actress and Best Supporting Actor on that film, Brooks got a reputation as an actor's director.

Tall and shaggy, he paces around the room, still uncovering meaning in his latest film, consumed by his creation. "All my efforts on this picture were to pit three characters as coequals, but all the questions are about women," he thunders. "I had to get used to twenty-five-year-old women whose mothers have already gone through this big-deal woman's thing. You know, she was considered a 'modern woman' a minute ago; now she's a woman, period."

Part of Brooks's success at creating Jane Craig may stem from the fact that his own mother always worked selling children's clothes in North Bergen, New Jersey, the decaying blue-collar town where he grew up. (Brooks describes himself as "early latchkey.") But his painstaking research cannot be underestimated: he hung around with TV newspeople for more than two years to get the ambience of *Broadcast News* right. In order not to objectify Jane Craig, Brooks haunted Washington for months, debriefing various media women on their lives and loves (or lack of love). He left believing that as the workplace became the altar of so many women's lives, the rules of not only romance but intimacy itself changed. "There are practical considerations, like coordinating schedules and having time to meet people," Brooks says. "I like Mary Cunningham's line: 'If you work eighteen hours a day, who else are you going to fall in love with?' The pace of work has to leak into the pace of relationships."

Brooks's Jane Craig is the personification of every top-notch TV-news field producer: She can absorb great chunks of information and immediately know how to put them into fast-paced ninety-second pieces while making the correspondent look good in the process. That comes first. Her social life plays a distant second, and when someone does come along, she just about sabotages herself. As Brooks says, "There's a moment in the picture when William Hurt [playing the pretty-boy anchor] sees the downside of being involved with a woman like this: He tells her something, and she immediately gives him three theories about what he's just blurted out. All this stuff makes intimacy difficult or impossible or redefines what intimacy is—I don't know which."

By picking up on these changes, Brooks also takes the traditional romantic comedy a step forward. "The fantasy of love, what people dream of, is different in this movie than in other romantic comedies: People are enormously intelligent in their emotional choices, and that hardly ever happens. For example, once Aaron sees Jane lose her breath over another man, he tries to will himself to cut off his feelings for her; as soon as the station begins to devalue him and his work, he quits. And Tom doesn't want Jane until she gives him approval for a piece he did on his own. The idea of what self is is very important." Then why does Jane seem to wind up alone at the end of the film? "I don't see her as being alone," Brooks says. "I see her as having options."

Yet Brooks worries that all too often the career-crazed limit their options by not stopping to take their psychic temperatures. "One of the things I fear is that such a person's first alienation is from himself—or herself; she takes herself for granted. She lives on a few assumptions, and she doesn't see what new needs she has. She deals with other people out of a sense of memory of her history, not what she needs herself. She gets so involved she doesn't really stop to feel how she is. Look, if a person says, 'I'm all screwed up,' she should listen to what comes out of her mouth."

There was even a period when Brooks didn't like what was coming out of his characters' mouths, when he didn't like them as people at all. He finally decided he trusted them enough, however, to keep going. "They took on a fullness that allowed me to like them in the end." And, in the end, he created a film he really cherishes.

"You know what I'm proudest of in this picture? There is somebody we can call a heroine—we know she cares for her work and has enormous affection for her co-workers, but on the same day they're getting fired she's behind the glass door kissing a guy and talking about going away for a week. In *Norma Rae* she had to stand up on a desk and save the day. There's no saving the day now, only trying to save a little bit of the day. Jane is a good person, but she doesn't have to stand on a desk. I don't get up on desks in this movie."

—MAUREEN ORTH

("Talking To" continued on page 204)

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talking to...

(Continued from page 201)

Mickey Friedman, left, at the Walker, and designs by young architects she admires: top, Koning Eizenberg's suburban housing with separate living, sleeping, and working floors; center, a model for an urban building in Seaside, Florida, by Steven Holl, an architect in Friedman's "Architecture Tomorrow" series; and bottom, a model for an addition to a Deco Moderne bungalow, by Frank Israel.

MILDRED FRIEDMAN: "What interests me is design that really has an impact on the way people live, the way they think."

Some museum watchers say that Minneapolis's Walker Art Center has eclipsed New York City's Museum of Modern Art as the best contemporary-arts museum in the country. But a discussion with Mildred ("Mickey") Friedman, the Walker's design curator for the last eighteen years, makes clear that an appetite for inquiry and sharing knowledge rather than a desire for supremacy is what keeps the Walker on the cutting edge of the museum world. Alongside Martin Friedman, the museum's director and Mickey's husband (long ago their accomplishments both together and apart quelled any worries about nepotism), Mrs. Friedman consistently has mounted scholarly but always entertaining shows on such diverse subjects as De Stijl, Japanese design and esthetics, and, most recently, the architecture of Frank Gehry. The last, a groundbreaking exhibition now at the Museum of Contemporary Arts, in Los Angeles (whose director, Richard Koshalek, was a Walker protégé), is due at New York City's Whitney Museum of American Art in July. Vogue asked Mickey Friedman about Gehry, upcoming events at the Walker, and her thoughts on current and future directions in design and architecture.

Vogue: *Does Post-Modernism still matter?*
Mickey Friedman: Not to me.

V: *Did it ever matter to you?*
MF: It mattered to me in the sense that it would be stupid not to pay attention to something with that much impetus and energy. I would be foolish to ignore it.

I think it came out of—well, everyone knows what it came out of—fourth- or fifth-generation modernist work that had no center, no real power of its own. *Misunderstood* modernism. It became very dull, and whenever that happens you get a neoclassical movement, which is all Post-Modernism is, basically. We've had many, many neoclassical movements. I think this may be one of the weaker ones. Jefferson, for instance, was a neoclassicist; he was interested in Paladio and other classical forms of European architecture. That's what he brought back to the United States, what gave American architecture its elegance, its awareness of history. I never saw in Post-Modernism that kind of power. To me the work always had a kind of stage-design quality. It was a way of fancying up a dull facade.

V: *Post-Modernism seems to be trickling down now, into bank buildings in every little town in America.*
MF: You see, what's so amusing is that all the little bank buildings in America have always been "postmodern." They are the ones who invented Post-Modernism—all the people with their banks with Ionic columns, all the porticos and the Parthenon-esque wood-frame buildings. Not Michael Graves or Robert Stern. The fact that people responded positively to the recent Post-Modern movement doesn't surprise me at all. Of course people liked it, because that's what they like. They don't like Russian Constructivism.

V: *Too scary.*
MF: Yes. It's asymmetrical, for one thing, and anything that's asymmetrical makes people uncomfortable. People like symmetry.

The architecture of the middle classes in the United States has always had very watered-down stylistic motifs that recall classical something or other. In any number of suburban communities—let's take New York's Westchester County, for example—most of the houses are a kind of Post-Modern design, aren't they? Neocolonial, neo-this, neo-that. None of it is thought out or historically accurate. It makes people happy. There's nothing wrong with that. But it's not architecture. It doesn't change the world.

What interests me about movements in architecture and design is when something really has an impact on the way people live and the way they think. That kind of impact, whether you like it or not, has to be viewed as significant.

V: *What are we going to see next, if Post-Modernism is on its way out?*

(Continued on page 208)

For left PAUL SHAMBROOM; *top right,* TIM STREET PORTER, *center,* SUSAN WIDES *bottom,* GARY HULTON

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El Nº 1 el 22 de Marzo.

MILDRED FRIEDMAN

(Continued from page 204)

MF: I don't think it's on its way out, for one thing, but it's certainly not the vanguard at this moment. The vanguard seems to be some sort of, well, what some people call deconstructivism—[**V:** *Oh, dear.*]—deconstruction of some sort. Basically, it is a renewed interest in the opposite of Post-Modernism. That's what always happens. The closest movement I can think of that relates to it visually is Russian Constructivism, in which the skeletal structure of built forms is revealed. A lot of young architects are looking at that very hard, in an effort really to move ahead in design, to develop a new form that will be inventive, not a reworking of the past.

But no matter what we do, we can't avoid reworking the past in a way. There are only so many ways to build a building or to make a table. A table has to have a top and legs or a base of some kind. The surprising thing is that when you think you've reached the absolute dead end, the if-I-have-to-see-another-one-of-those point in your life, suddenly something innovative emerges, something that is moving in a direction that hasn't really been properly explored before. That's what's wonderful about people. They keep going.

V: *Can you give me an example of something you've felt that way about recently?*

MF: Well, I feel very strongly about Frank Gehry's work. I spent three-and-a-half years doing the Gehry exhibition because I felt that here was someone who was breaking new ground but was enormously aware of history. Frank has spent a lot of time in Europe, studying and working. But early in his career he was extremely influenced by all the California greats—Wright, Greene and Greene, Schindler, *et cetera*—because he lived on the West Coast and that was the work he was with and saw every day. Eventually, he moved out of that and into his own, searching for form that had a relationship to what he saw around him in the art world. He is one of the few architects I know who is completely aware of and involved with what is going on in the visual arts. He would be the first to say that that has had a great impact on his work. I think Frank has achieved a new way to see the world.

V: *How do you make architecture shows interesting?*

MF: It's not easy. But it's certainly possible. The Hayward in London did an incredible Lutyens show a couple of years ago, using amazing large-scale models. Frank Gehry designed five full-scale structures for his exhibition. You walk into them, and inside them are other, earlier works of his. I think this makes a huge difference because Frank's work is difficult for a lot of people. It's very abstract and not easy to relate to. With these structures, people are actually moving in his spaces, and when they come out they have a sense of what his architecture is about, which you just can't get from a two-dimensional image.

We're working at the museum right now on a series of six exhibitions of the work of young architects, people with less experience than Frank—he's fifty-eight, fifty-nine, and the people I'm looking at are in their late thirties, maybe early forties. Architecture is a slow profession. You can't have built much until you're that age.

I wanted to zero in on people who are on their own. These are small shows, and they will be visionary, in a sense, not retrospective. We're telling these young architects, "Do something in an exhibition so that when Mrs. Jones walks into the gallery she's going to learn something about architecture." None of these architects is a Post-Modernist. We tried to find people who were putting themselves out on the proverbial limb, trying to come up with new ideas. And that's what we've found, I think. I hope. The first architect in the series is Frank Israel, from Los Angeles, and his show is scheduled for this fall. There will be two shows a year for three years.

V: *What are some of the new ideas these six people have?*

MF: Well, of course, architecture is always about enclosing space. And it is a social form. When you have a client, you're told you have this, this, and this to respond to. You have to make space around an idea. And no matter what it looks like, it must keep us out of the rain. The rest has to do with other kinds of things: thinking about form and light in new ways, thinking about color, color relationships, relationships to the landscape, to the city.

V: *Are there new kinds of buildings on the horizon? Has humanity changed that much?*

MF: Oh, absolutely. Humanity hasn't changed—I mean, we all have two arms, two legs—but architects have new requirements to face up to. There's a big revolution going on in thinking about housing right now, for example. Do we really need to live in the old nuclear-family way—you know, mother and father and two children and a dog? Even though that may be the *beau ideal*, a lot of people don't live in that way anymore—there are a lot of extended families, unmarried mothers, unmarried fathers. To this point, housing hasn't responded very well, probably because it's so difficult to build *any* kind of housing in this country.

V: *What's wrong with a little single-family cottage for an unmarried mother and her young kid?*

MF: Nothing.

V: *Okay, but what might come along that would be better?*

MF: You don't remember this, and neither do I, but we've read about it. When the women's *(Continued on page 214)*

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MILDRED FRIEDMAN

Continued from page 208)

movement really got going in the late Victorian period, proposals were made for new housing solutions, group environments of various kinds where there would be a kitchen in the middle and people would live all around and share responsibilities for keeping house, caring for children. I don't think any of it was ever built. The question is, Will architecture ever respond to these needs? I think eventually of course it will.

I met a couple of young architects in California recently who are doing very interesting low-cost cluster housing in Santa Monica—Koning Eizenberg is their firm's name. The look is simple—this is architecture that's important for what it *does*. It is properly oriented for views and light; no space is wasted on depressing long hallways; there are good closets, and even space for toys.

AG: *What other projects are you working on for the Walker?*
MF: We're organizing what we hope will be a significant exhibition of American graphic design, which will open in the fall of '89. It deals primarily with graphic design as it's become a profession, which didn't really happen in this country until the 'twenties. But it has a big history. There are major areas. Advertising is one—graphic design in the service of consumerism, to put it in academic terms. Another is mass media, and the third big area is institutional and environmental graphics—design for schools and museums and government as well as signage on streets and highways and so forth. What is graphic design?—that is what this show is about. I think it's long overdue. We're surrounded by this stuff but no one really looks at it.

V: *So we'll get to see how such things as supergraphics came about?*
MF: The person who invented supergraphics—Barbara Stauffacher Solomon—is now working as a landscape designer on the sculpture garden we're building at the museum. As a graphic designer she worked with Charles Moore on Sea Ranch in northern California, and those houses were where the first supergraphics were painted on the walls. She went on to teach at Yale, but she got bored and went back to school.

She's doing beautiful work now. She mostly draws, and she has done this amazing study of European gardens. Take a garden like Villa Lante: she might make careful drawings and take photographs of the garden as it is now. Then she studies the history from its inception. The final drawing you see is a compilation of its history. Her drawings are absolutely amazing. We did a *Design Quarterly* [the publication that Mickey Friedman edits] on them about five years ago, called "Green Architecture," maybe twenty-five drawings. I said to her, "This is not enough. You've got to do a lot more." And she's done it! Her book is coming out this spring from Rizzoli, and it's gorgeous.

V: *And what about the Walker's sculpture garden?*
MF: My husband has been devoting himself to it for the last four or five years. I think it may be the largest urban sculpture garden in America, ten acres right in the middle of the city, across the street from the museum. It opens next summer. Ed Barnes, who designed our building, designed the framework for the garden and a conservatory that will be on one edge. Peter Rothschild, of Quennell Rothschild Associates, in New York City, has been the landscape architect for the outside of the garden. Then, Barbara Stauffacher Solomon is doing the inside of the greenhouse with Michael Van Valkenberg, a wonderful, winning young guy from Harvard.

V: *How do you commit so much time to individual projects and still stay on top of what's new? The Walker Art Center continues to be known for creating new trends in exhibitions.*
MF: It helps to have three kids who are very active in the world, and to work with young people at the museum who are always traveling, looking, bringing back ideas. If you don't have young people in a contemporary-arts museum, then it's not going to be contemporary.—ALICE GORDON

Alice Gordon *has written for "House & Garden," "Travel & Leisure," and Vogue.*

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LAW & WOMEN

PARENTAL LEAVE— DARE WE GO HOME AGAIN?

Babies are fashionable now—but the needs of their parents are not. Why is Congress still debating whether new parents should have the right to take time off from their jobs?

BY DAVID R. SPIEGEL

Government-guaranteed parental leave seems like both simple common sense and good public policy; but judging from the difficulty Congress is having in passing the proposed Family and Medical Leave Act of 1987—first introduced in 1985—there seems to be quite a bit more to it. For most of us, the good and bad points of parental leave are far from abstract: without legally guaranteed leave, many women are forced to quit their jobs—and lose medical benefits—after giving birth, and others are forced to return to work far sooner than they would like. To its supporters, the proposed law recognizes contemporary social and economic realities; the act will aid overstressed families with two working parents, or a single parent who works.

Yet some people, from feminist activists to business owners, are wary of the law. Some feminists, although they recognize the necessity for leave, nevertheless argue that legally mandated parental leave will provide corporations with another reason not to promote women, who are far more likely to take leave than are men. Other opponents say that leaves for new parents will cost companies billions of dollars—in lost productivity, insurance premiums for absent workers, etc.—and that, in the end, parental leaves will do more harm than good by crippling businesses.

The House of Representatives' version of the bill, which is the closest to a formal vote, would provide leave benefits for employees who are parents of newborns, adopted children, or children with a "serious health condition," and who work at companies with at least fifty people on staff. In its current form, the bill would permit parents to take up to ten weeks of unpaid leave in a two-year period. (If the employee has accumulated paid vacation or sick leave, this can be substituted for the unpaid leave, although the overall, ten-week ceiling remains the same.) During the leave, the worker's medical benefits would be continued. Upon returning to work, the employee would be guaranteed his or her old job or an equivalent position.

The law's job-related provisions also apply to employees with a "serious illness" (Congress has not clearly defined this term). Sick workers would be permitted to take up to fifteen weeks of unpaid leave during a twelve-month period without forfeiting their jobs. Not surprisingly, however, it is the parental-leave provisions that have caused the most debate.

The case for parental leave begins with a basic demographic reality: more and more families now have two working parents, and that second income is what keeps many families out of poverty. According to 1987 Department of Labor statistics, 61 percent of two-parent families with children under eighteen now have both parents in the labor force; in 1975, by contrast, the figure was 43 percent. Even more significantly, among families with children one year old or younger, more than half (51 percent) now have two parents in the labor force; in 1975, the comparative number was a mere 29 percent.

If each (or even one) of the parents of a newborn or seriously ill child has responsibilities in both the home and the workplace, time pressures create a stress-ridden environment that can exact a toll on the entire family. In single-parent families, the pressures are even greater. A "small" problem, such as a housekeeper who is fifteen minutes late or an older sibling's runny nose, can escalate to cosmic proportions as a carefully constructed household routine falls apart.

The parental leave act provides parents with an *(Continued on page 218)*

An attorney with the Federal Trade Commission, **David R. Spiegel** *testified in favor of parental leave before Congress.*

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(Continued from page 216)

opportunity for a well-needed respite from the tumult. Instead of worrying about whether their leave requests will be granted, or what effect those leaves would have on their job security, working parents will be free to focus their energies where they matter most—on their newborn baby or sick child.

Opponents of the parental-leave law argue that it will place a crippling economic burden on businesses—perhaps several billion dollars annually, according to analyses prepared by the Chamber of Commerce. But in contrast to the Chamber's estimate, the General Accounting Office (the federal agency that audits government activities) testified to Congress that the law would cost businesses just $188 million a year. Also, according to the GAO, the business community has not taken into account the fact that employees with high morale, undistracted by worrying about an infant, may become far more productive and loyal. A company's gains in efficiency and productivity could offset much, if not most, of the law's potential cost.

Other opponents fear that a parental leave law could hurt those it is designed to protect by causing companies to refuse to hire "high-risk employees"—prospective mothers in particular. But there are numerous state and federal statutes prohibiting discriminatory hiring practices, placing companies that screen out potential mothers-to-be at risk of expensive lawsuits. And a company considering such a policy would have to contend with the reality that the law covers fathers as well as mothers. In effect, the company would be closing itself off from a very important segment of the labor market: every person of childbearing age.

As Congress deliberates the parental-leave issue, an increasing number of states have acted to fill the vacuum. According to statistics kept by the Women's Legal Defense Fund (WLDF), twenty states, as of December, 1987, had laws dealing with parental or maternity leave, and many others are considering legislative proposals.

The increasing popularity of state parental-leave statutes does not eliminate the need for a federal law, argues WLDF's Donna Lenhoff, an attorney with expertise on parental leave. The protection afforded by state laws varies widely depending on jurisdiction and, in many instances, falls far short of the levels of the federal law. Few states, for instance, cover fathers as well as mothers; and most do not cover parents of seriously ill children.

Would a parental leave law hurt those it is designed to protect?

"The federal law eliminates uncertainty and establishes a uniform minimum standard," asserts Lenhoff. "The states can always do more if they wish."

Perhaps the most surprising thing about parental leave is that it has taken Congress so long to deal with the subject. The need for such laws has long been recognized by other advanced industrial nations. An overwhelming majority of them—countries such as Canada, Italy, Sweden, France, and Britain—have already passed laws dealing with parental leave. Although many of these laws apply to mothers only, the amount of permissible leave and salary arrangements while on leave is typically far more generous than that in the proposed American law. Canada, for example, guarantees mothers fifteen-week paid leaves; and in Continental Europe mothers are offered, on average, three-month paid leaves.

To borrow a phrase used by economists, the Family and Medical Leave Act is an investment in our society's "human capital." Few families can survive today without two working parents, whether they live separately or together. With the family at work, the workplace will have to stretch a little and make room for family life. ▽

VOGUE, April, 1988

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Sun, salt, and haircolor . . . new styling tactics . . . body-building shampoos explained

Q With spending more time outdoors, I notice my color-treated hair becoming "brassy" and dry. What causes these changes? Any solutions?

A "Exposure to sunlight can cause haircolor to 'oxidize' or fade," says Louis Licari, owner, The Louis Licari Color Group, NYC, and consultant to Clairol. "In some cases—as with subtle highlights—this can actually make color prettier. If hair takes on undesirable (i.e., orange) tints, it may mean you made the wrong color decision to start with. It may be better to choose one that's closer—within three or four shades—to your natural color.

"You may also want to change the *type* of coloring used," says Louis Licari. "Haircolor oxidizes only if you use a peroxide-based product that adds pigment rather than removes it. Non-peroxide, semi-permanent color for a color wash or allover change, or tone-on-tone color for highlights, may be better choices."

Another color threat: swimming in chlorinated pools. "Chlorine salt has a blue base, and it can turn hair with natural or chemically created yellow tints greenish," says David Cannell, group vice president of research and development, international division for Redken. Best protection: be sure to wear a bathing cap while swimming or immediately rinse your hair with plain water after a dip in a chlorinated pool.

As to dryness: "With heightened outdoor activity, women tend to shampoo more frequently, stripping hair of moisture," says Cannell. "Salt—in seawater or even perspiration—can cause hair to dry out, too."

What helps: light conditioning after each shampoo and once-a-week deep-conditioning. "Some women may even want to slick back hair with conditioner while playing sports or sitting at the beach," Cannell suggests. "Not only will this look neat and improve hair 'health,' but the coat of conditioner can also help prevent sunlight from penetrating the hair shaft and changing haircolor."

Q What makes some shampoos more "body-building" than others? Will these strip hair?

A "Body-building shampoos tend to have a higher level of surfactants (cleansers) than regular shampoos; they work by removing greasiness or styling-product residue that can weigh hair down and make it appear limp," says Ronald Sherman, M.D., senior clinical instructor in dermatology at Mt. Sinai Medical Center, NYC. While this higher surfactant level can strip hair and make it more flyaway, most products today are formulated to prevent that. (Two examples, from Revlon: Flex, Clean & Clear shampoos.)

Body-building shampoos are best for women with fine, straight hair, as well as for those who tend to use styling products—gel, spray, or mousse—on a daily basis. Says Dr. Sherman: "Ideally, a body-building shampoo should be followed by a body-building conditioning rinse, which is lighter and less weighty on hair than ordinary conditioners."

Q Is it damaging to brush or comb hair that has already been moussed or hair-sprayed?

A Yes, but if it is done carefully, damage can be prevented or at least minimized. According to Peter Torgerson, Ph.D., research and development specialist for the Procter & Gamble Beauty Care Council, applying mousse, gel, spray, setting lotion, and other styling aids creates new surface bonds between strands of hair. Combing or brushing tears apart those bonds, often breaking hair cuticles and splitting ends—resulting in noticeable damage.

The solution? "Simply wet hair, comb or brush before styling," says Dr. Torgerson. "The addition of water will break down the altered bonds. Brush or comb hair gently and let surface dry again. Then reapply the styling product to regain style without damage."

If you're going to brush or comb often throughout a day, make sure not to overapply hair products—a common mistake, says Dr. Torgerson, which can leave hair feeling sticky, greasy, or weighed down. "Start with a little; you can always add more if you're not getting the desired results."

Also important: choosing the *right* tool. Dr. Torgerson recommends a wide-toothed comb or pick, or a hairbrush with flexible "ball-tipped" bristles that are less likely to cut into hair.

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LIVING

The Rainbow Room: let's face the music and decorate . . . American style—a new refinement. BY BARBARA PLUMB

Jean-Paul Beaujard, who moved to Manhattan from Paris twenty years ago to work in a decorating studio and antiques shop, keeps one of the lowest profiles in town. Beaujard's style—pictured *right*, his apartment—epitomizes the lean romanticism he has pioneered: "The objects aren't crowded. They can be appreciated." An articulate observer, Beaujard has noted lively changes in American taste over the years: Furniture choices have moved away from rustic French toward good eighteenth- and nineteenth-century pieces. Americans have started to cull, as Europeans do, improving their rooms over a lifetime by weeding collections and trading up. Russian and Napoleon III have nudged out Biedermeier as the new darlings of the auctions. Young American artisans are replacing aging European craftsmen. As for mistakes, Beaujard says we pay too much for old furniture with a romantic history—often fabricated by dealers.

Cheek to chic

American Art Deco never got much better than Manhattan's Rockefeller Center, and the Center's Rainbow Room has never looked better than it does right now. Architect Hugh Hardy, challenged to revive the luxury and style of the supper club, *below left*, without slipping into cheap nostalgia, selected furnishings that create a 'thirties aura. Admirers of Deco design can order many of the pieces he's used. Our favorites: the Boullée chair, *below right*, from Dennis Miller Associates, covered in Edelman Ltd.'s jaguar-print horsehair; Jack Lenor Larsen's Constructivist-patterned fabric, "Cabaret"; Niedermaier's Eier club chair.

CHATTER

Coast-to-coast hookup: In Manhattan, fashion designer Joan Vass commissioned three kilim "rugs" to be painted on top of her loft's concrete slab floors. For a gala party in his Los Angeles studio, artist David Hockney created a beautiful "chambre de fête" by painting a very large carpet with swirling blue and rose crescents. The result thrilled him so much he plans to keep it . . . Rachel Williams, the doll-faced blond Vogue cover girl, gives new meaning to the term "architectural model"—she's the daughter of acclaimed architect Tod Williams . . . Customers at Barneys' Chelsea Passage in New York City constantly asked to buy the rare and wonderful props that shop manager Phyllis Pressman brought back from her European buying trips. Now Pressman will sell antique furniture along with her other wares and, upon request, seek out items that she's well-connected to find . . . In the movie "Wall Street," the aggrandizing decorator played by Daryl Hannah, with her schemes for a furnishings empire, was no Hollywood parody, according to decorator Nancy Huang. Director Oliver Stone asked her to write Hannah's lines and to tell it straight . . . An avid fan of eccentric Italian artist Piero Fornasetti, Patricia Pastor, co-designer of the Perry Ellis collections, persuaded the master to re-create his surreal face motifs in cotton. Since Fornasetti allowed one signature per meter of fabric, shoppers are going to kill for the signed clothing.

Illustrations KAREN BARBOUR, photograph EDWARD ADUEO

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TAKE THE VISION QUIZ. Consider the visual symptoms presented in each question. Then circle the number that best describes your visual experience. **If never, circle 0; If rarely, circle 1; If often, circle 3; If always, circle 6.** If you wear glasses or contacts, be sure your answers reflect your current level of vision while wearing them. When you have completed the quiz, add up your points and enter the total in the box at the bottom. If your score is 3 points or more we suggest you contact your eye doctor today for an examination. Even if you score less than 3 points, regular exams are always a good idea.

BLURRED VISION

WITH NEAR VISION	WHILE VIEWING TELEVISION	WITH DISTANCE VISION	SCORE
0 1 3 6	0 1 3 6	0 1 3 6	

HEADACHES

WITH NEAR VISION	WHILE VIEWING TELEVISION	WITH DISTANCE VISION	SCORE
0 1 3 6	0 1 3 6	0 1 3 6	

EYES TIRE QUICKLY OR FEEL STRAINED

WITH NEAR VISION	WHILE VIEWING TELEVISION	WITH DISTANCE VISION	SCORE
0 1 3 6	0 1 3 6	0 1 3 6	

EYES TEAR

WITH NEAR VISION	WHILE VIEWING TELEVISION	WITH DISTANCE VISION	SCORE
0 1 3 6	0 1 3 6	0 1 3 6	

AT ANY TIME, DO YOU

HAVE DOUBLE VISION?	SEE HALOS OR COLORED RINGS AROUND LIGHTS?	HAVE EYE PAIN?	SCORE
NO: 0 YES: 6	NO: 0 YES: 6	NO: 0 YES: 6	
HAVING STINGING OR ITCHING EYES?	HAVE RED EYES?	NOTICE THAT SUNLIGHT HURTS YOUR EYES?	SCORE
NO: 0 YES: 6	NO: 0 YES: 6	NO: 0 YES: 6	
FEEL DRYNESS?	NOTICE A CHANGE IN SENSITIVITY TO LIGHT?	HAVE UNUSUAL EYE SECRETIONS?	SCORE
NO: 0 YES: 6	NO: 0 YES: 6	NO: 0 YES: 6	

IF YOU'RE OVER 40

HAS IT BEEN 2 YEARS OR MORE SINCE YOUR LAST EYE EXAMINATION?	NO: 0 YES: 6	SCORE

GRAND TOTAL _____

Scoring guide If your Grand Total is: **0-2 pts.**—No specific problem needing an immediate examination seems to be indicated, however only your eye doctor can determine for sure. **3 or more pts.**—An immediate eye examination is recommended.

Note: this Vision Quiz self-test is to be used only as a guide. It is not intended for diagnostic purposes. Only your eye doctor can recognize the need for and prescribe corrective lenses. "Rate Your Eyes," © 1986 The Forms Group, used with permission. © 1988 Bausch & Lomb Incorporated. All rights reserved worldwide

*Your eye doctor will have a specific fee schedule for your eye exam, your contact lens fitting, your first pair of contact lenses and follow-up visits.

If the Business Reply Card is missing, send a post card with your name and address to Bausch & Lomb, Focus on Vision, P.O. Box 824, Rochester, NY 14603-0824

VOGUE

Alive!

THE BROADWAY
Los Angeles, CA
VOGUE ALIVE!
brunch seminar on
health, beauty, fitness & fashion
Sunday, April 24
10:30am
Century City
Reservations required
Promotion Office
(213)227-2860

KAUFMANN'S
Pittsburgh, PA
VOGUE ALIVE!
luncheon seminar on
total beauty & fitness
Friday, April 8
12 – 1:30pm
Kaufmann's
11th floor auditorium
Reservations required
Triangle Corner, Ltd.
(412)232-2615

L.S. AYRES
Indianapolis, IN
VOGUE ALIVE!
health, fitness & fashion
seminars
Friday, April 15
9:00am breakfast & seminar
Reservations required
for breakfast
12:00pm Seminar
Glendale Store
Nancy Hancock
(317)262-2627

MACY'S GALLERIA
Dallas, TX
VOGUE ALIVE!
health & fitness workshop,
fashion show & reception
Thursday, April 21
6:30pm
Reservations required
$15 per person
Public Relations
(214)851-3311

MACY'S
ROOSEVELT FIELD
Garden City, NY
VOGUE ALIVE!
health & fitness workshop,
fashion show & reception
Monday, April 25
6:30pm
Reservations required
$10 per person
Public Relations
(516)746-8200 X350

MAISON BLANCHE
Tampa, FL
VOGUE ALIVE!
health & fitness seminar
to benefit the
Junior League of Tampa, Inc.
Sunday, April 10
7:00pm
West Shore Plaza
Tickets required
Fashion Office
(813)344-4611 X473
Junior League of Tampa
(813)254-1734

NORDSTROM
San Francisco, CA
VOGUE ALIVE!
a Spring beauty, health &
fashion seminar
Saturday, April 30
8:00am
Stonestown Galleria
Reservations required
(415)753-1344

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FOOD IN VOGUE

Leap of luxury—a restaurant goes from good to grand . . . American originals—luscious desserts. BY BARBARA KAFKA

Scandinavian specialties from Aquavit: potatoes topped with Swedish caviar, refreshing lingonberry sorbet.

While seated in a minuscule chair at 10:00 P.M., waiting for a 9:00 P.M. reservation to be honored, it occurred to me that nothing can ruin a good meal as quickly as a badly handled reservation. You may ask why I was still waiting after such rude treatment: another good meal could not easily be had at that moment and I was trapped. It is scant revenge to know that I will never return to that establishment.

I have worked with restaurants long enough to know their problems: the group of six that sits endlessly over a single cup of coffee; the party that arrives a half-hour late for its reservation; and, perhaps most aggravating of all, the people who simply don't appear, never having canceled their reservations. It may be little wonder that restaurants overbook and keep me waiting. Even so, all the understanding in the world doesn't make the delay pleasant.

If enough of us refuse to wait unconscionable amounts of time, maybe more restaurants would get the point. Fifteen minutes is an understandable wait—nothing longer is acceptable. Good restaurants manage the problem.

There was a time when you could go to a Scandinavian restaurant in New York City or Paris or Los Angeles to drink *akvavit* (caraway liquor) and beer and pick foods from a long buffet with many kinds of herring, cold meats, shrimp, smoked salmon, hot foods, and some rather odd molded salads. One by one, those restaurants disappeared, taking with them a very pleasant way of eating.

It wasn't until many years later, when I traveled to Denmark and Sweden, that I realized that what I had been eating was the Nordic version of chop suey—good enough, but not authentic Scandinavian food. On native turf, I tasted roast reindeer and smoked eel and the very freshest dilled steamed fish. When I encountered cold buffets, they were of a variety and interest unknown to my American palate. Every corner sandwich shop seemed to vie with the next to create the most beautiful open-faced sandwiches, called *smorrebrod*.

When I came back to the U.S., I tried to find reindeer meat, Jubileums brand *akvavit* (gold colored and flavored with dill), or a restaurant whose mustard-dill sauce and *gravlax* matched memory—with no luck. Now in New York City, such a restaurant, called Aquavit, has opened in the Rockefeller townhouses (13 West 54th St.; 212/307-7311). It's probably too optimistic to think that we will have a new flurry of good Scandinavian restaurants opening up. But maybe Aquavit's success will encourage a few.

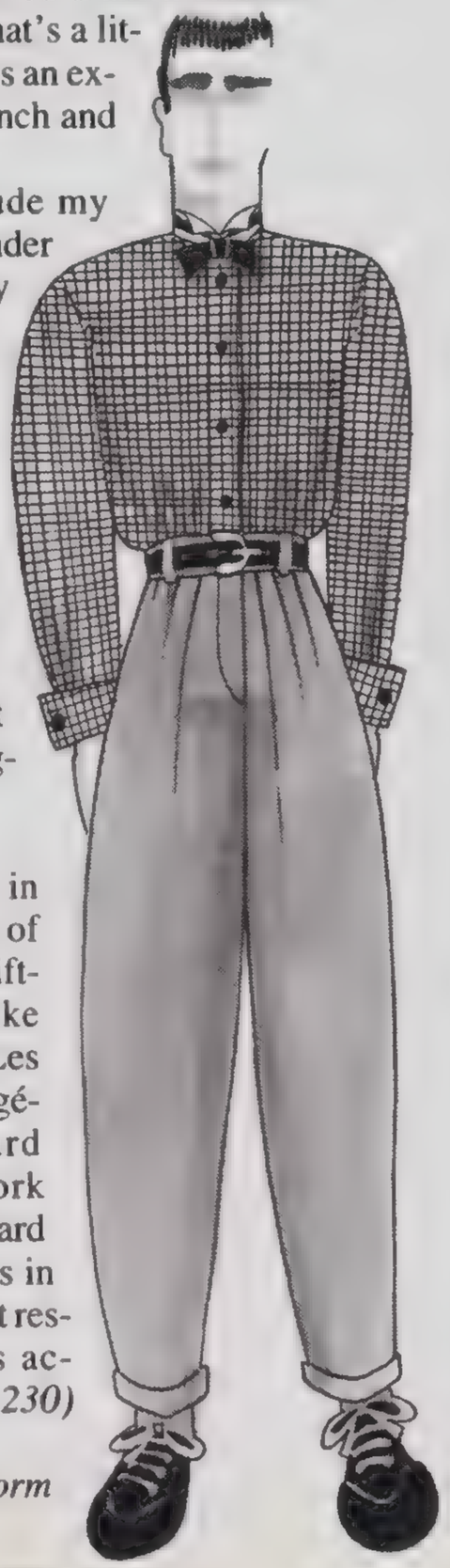
Aquavit is on two floors. The upper floor, where you enter, has less formal food: *smorrebrod* and country dishes, such as Swedish Meatballs with Cream Sauce. If you don't have wine, you can enjoy a meal—lunch or dinner—for around $25 a person. Downstairs is more formal, more successful, and more expensive. The three-course fixed price lunch is $27.50, but will run around $45 with liquor and tips. Dinner has a set price of $45 and with wine and tips will come to about $75.

The meal is worth every penny. The food is authentic but not folkloric. The decor has none of that light-colored wood, oiled teak, and beige fabric that we used to associate with Scandinavian modern, but is still modern in a cool, northern, tasteful way. You can hear your friends talk; you get delightful service and fabulous food, as sophisticated as anything served in France, New York City, or California. For me, one highlight of the meal is the list of *akvavits*, including my favorite Jubileums, served Danish fashion with a beer chaser. If that's a little hairy for you, there is an excellent selection of French and California wines.

Food specials include my longed-for reindeer, tender and rich, hiding coyly under the name of arctic venison. There are also snow grouse, terrific *gravlax*, and house-smoked salmon. Trust the chef; he's good. I think you can save calories on dessert—unless you have something as light and special as the lingonberry sorbet.

There is a pattern in the development of French restaurants: a gifted chef—someone like Michel Guérard, of Les Près d'Eugénie in Eugénie-les-bains; Gérard Pangaud, of New York City's Aurora; or Gérard Boyer, of Les Crayères in Reims—starts a modest restaurant and achieves ac-

(Continued on page 230)



Huberts' waiter's uniform by Geoffrey Beene.

SUSAN WOOD. Illustration by GEOFFREY BEENE. Details, last pages

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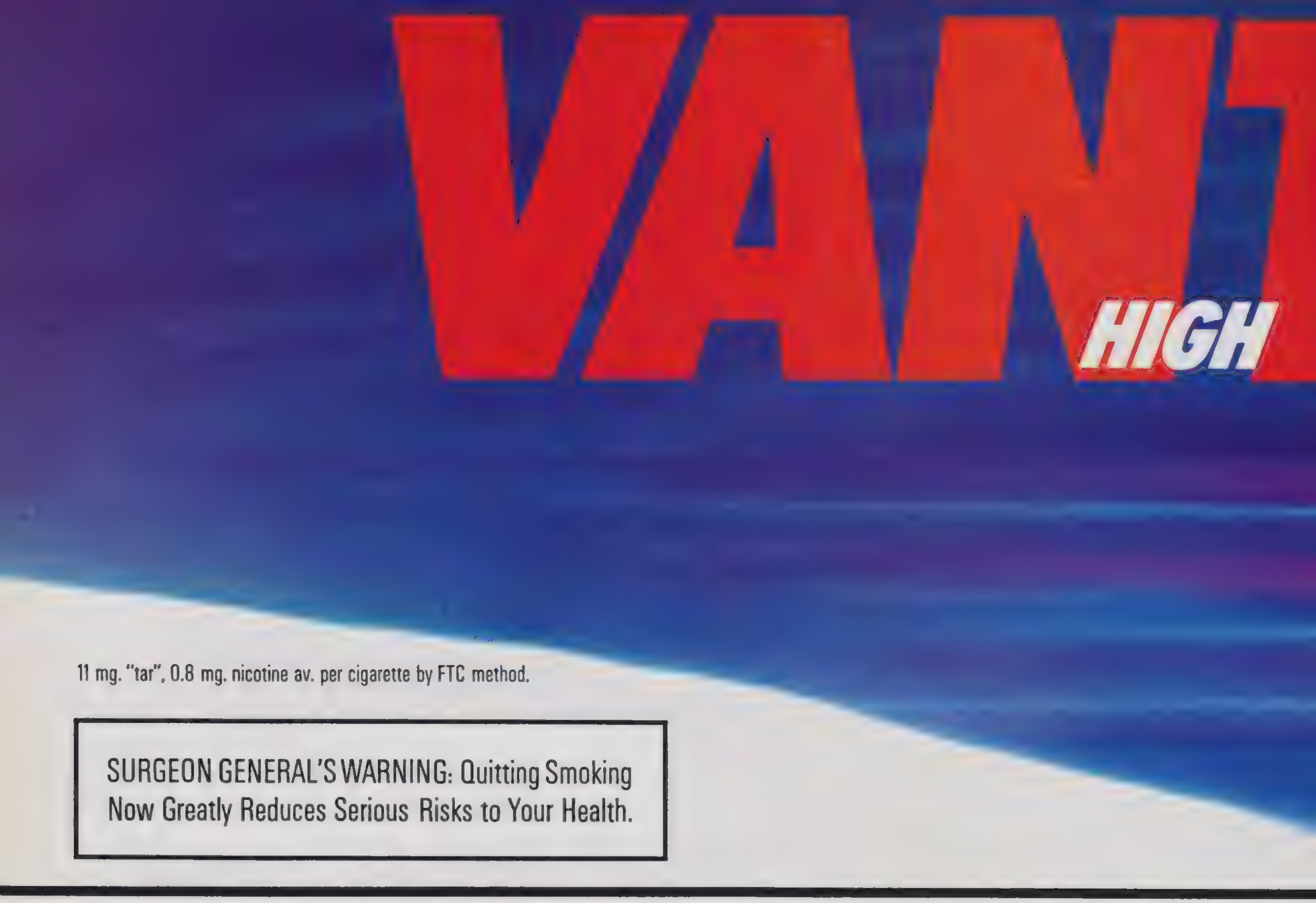

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FOOD IN VOGUE

(Continued from page 228)

claim for his food, but falls short of three Michelin stars, the top ranking. The chef then buys a new location, as did Boyer, or undertakes a major upgrading of the current location —as did Pierre Troisgros, with his Restaurant Troisgros in Roanne, and Georges Blanc, with his Restaurant Georges Blanc (formerly La Mère Blanc) in Vonnas. An extensive *cave* is bought. The menu remains the same. In due course, a third star appears and a relatively recession-proof fortune is made. Some of us food lovers may bemoan the earlier, more innocent incarnation of the restaurant; but we must rejoice for the restaurant owners and respect the inevitabilities of progress.

Now, we have an example of this evolution in New York City. Len Allison and Karen Hubert, that charming couple whose restaurant, Huberts, has been one of my favorites for years, have moved uptown (575 Park Ave.; 212/826-5912) to posh new quarters that mirror the idiosyncratic combination of Japanese and Western influences that has been a hallmark of their food.

A first course, such as the shrimp with smashed cucumber, may be very Japanese, as is the attention paid to the appearance of each dish; but the desserts—chocolate cakes, fruit parfaits, and the like—are typically, succulently American. Huberts' Russian Icehouse Soup, made with cucumber, buttermilk, sauerkraut, and sour cream, garnished with caviar and flowers, and served surrounded by steaming dry ice, is a creative extravaganza; and the Rabbit Sausages have become a classic.

Hubert and Allison's desire to move and upgrade is not a function of their reviews, which have been splendid; they wanted instead to give their customers a more luxurious environment, and to have more room in the kitchen and the wine cellar. They have expanded their already excellent wine list, which places great emphasis on special finds, at good prices, from around the world as well as featuring some extraordinary (and therefore expensive) bottles. They have also added a cheese course, with both American and European cheeses, to their set-price dinner menu ($55).

Allison and Hubert now have two spacious dining rooms with tables well separated for privacy and a charming sitting room for after-dinner brandies and cigars. (Huberts was one of the first New York City restaurants to prohibit cigars in the dining room. Now, they have a polite way to let the tobacco-addicted enjoy themselves.) The dramatic bar is made with thin strips of ebonized wood and honey-colored Australian ash, creating a grid-like pattern in Biedermeier colors. The same woods are used in the dining rooms to frame backlit panels designed by Adam Tihany (he also created the interiors of Bice and Remi) that are a cross between shoji screens and Mondrians. The friendly, efficient American waiters are dressed in uniforms by Geoffrey Beene, who contributed his talent to this, one of his favorite restaurants.

Huberts' Russian Icehouse Soup, topped with caviar and flowers

There are people who seem to have had halcyon, quintessentially American childhoods; and their sunlit memories, warmed by the remembered smells of baking, make me long for a different past myself. Lee Bailey's culinary reminiscences, made public in a series of remarkably beautiful books, are the apotheosis of Southern Americana. His latest book, *Country Desserts* (Clarkson N. Potter), with scads of

TAGE
PERFORMANCE TASTE.
VANTAGE
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color photographs by Joshua Greene, has homey dessert recipes hoarded by family members and friends over the generations, and some recipes that reflect his Long Island country life in the Hamptons today.

Americans may derive much of their cooking from the rest of the world, but when it comes to desserts, we are true inventors. Nowhere else do people make layer cakes like ours, stacked high, swirled with icing, with a heavy drift of coconut or shaved chocolate. Our cookies and bar cookies are rich, studded with any available goody that may take our fancy. In the nineteenth century, ours was the land of pie for breakfast, pie for lunch, and pie for dinner. When we didn't put our fruits in pies they went into turnovers, cobblers, crisps, and buckles. Bailey gives us a selection of them all, and it makes for good eating and reading.

As a city child, I envy Bailey his childhood peach trees and the family churning parties to make peach ice cream, served with a large layer cake for a blissful end to Sunday supper. I welcome him as a guide to these sumptuous desserts. Now, as an adult, I can make my peach ice cream by simmering the pits and peels in cream just as his family did.

Lee Bailey's delicious Summer Pudding

JOSHUA GREENE

LEE BAILEY'S SUMMER PUDDING

(Serves four to six)

Use almost any combination of berries you have on hand; here, Bailey uses a combination of blueberries and strawberries.

1½ pounds combined blueberries and strawberries
Grated peel of 1 lemon
¼ cup plus 2 tablespoons sugar
5 or more slices white bread, crusts trimmed
Whipped cream flavored with vanilla extract

Remove stems and pick over berries, cutting the strawberries in half. Combine fruit with the lemon peel and sugar in a small non-aluminum saucepan. Cover and simmer for 10 minutes. Take care, lest the whole thing boil over when it starts to cook.

Cut each slice of bread into 3 strips and line the bottom and sides of a 4-cup soufflé dish (patching with pieces of bread if necessary). Strain the fruit pulp, reserving the juice. Pour several tablespoons of the juice over the bottom slices of bread and let it set for a few minutes.

Fill the soufflé dish almost to the top with fruit pulp, then pour in enough juice to moisten. Cover top with a layer of bread and dampen this with a little juice, too. Put a small plate, which just fits inside the dish, on top and wrap the whole thing in cling wrap. Set the plate in the refrigerator with a weight on top. (A large can may be used as a weight.) Leave for 24 hours.

To serve, run a knife around the edges and invert the dish onto a serving platter, being careful not to spill the accumulated juice. If juice has not stained all the bread, you may do so with the reserved juice. Serve with whipped cream and reserved juice. ▽

From Lee Bailey's Country Desserts, to be published in April by Clarkson N. Potter, Inc. Copyright © 1988 by Lee Bailey. Photographs copyright © 1988 by Joshua Greene

Spiritual heirs to Fabergé: magnificent Ukrainian eggs

ENTERTAINING

A Russian Easter: glorious eggs, from Fabergé to the modern masters

BY WILLIAM AND CHESBROUGH RAYNER

Perhaps more than any other celebration of the year, Easter is a time when entertaining turns to children. In Washington, there are egg rolls across the White House lawn; in parks and gardens, there are treasure hunts; and in drawing rooms, magicians come to perform their feats. Children line baskets with straw and fill them with chocolate hens and bunnies. They dye or stencil eggs in gay designs, feast on cookies and sweetmeats; and no one is punished for having a pocketful of candy.

The traditional Russian Easter is celebrated with a creativity unknown in the West, where adults generally celebrate this most solemn Christian ritual with restraint and reflection. Russian families decorate their tables with a great sense of fantasy: down the center goes a trough containing rye grass, in which are nestled brightly colored eggs. Luncheon might consist of thick tomato-and-cabbage soup, followed by *bitoke* (meat patties served with sauce Stroganoff), red cabbage, potatoes, a variety of vegetables, and *paskha* (molded cheese filled with fruit). For another dessert, there might be an Easter cake blessed by the parish priest.

The symbol with which both East and West have come to associate Easter is the egg, actually a carryover from pagan times. Historians inform us that the custom of giving eggs can be traced back to the Egyptians, Persians, Gauls, Greeks, and Romans, who believed that this most perfect of forms was emblematic of the universe and symbolized the renewal of life.

In the Christian era, the Eastern Orthodox churches created a cult and made an art form out of Easter eggs. The story goes that when the Virgin Mary was pleading with Pontius Pilate to spare the life of Jesus, she offered him some colored eggs, her tears falling upon them and forming brilliant dots—to this day incorporated into the sophisticated designs made by Ukrainian women. It is said that these women don't take just any old egg to embellish, but choose only the perfect ones, and that the binder they use for their dyes must come from the yolk of the first egg ever laid by a young hen.

Fabergé picked up on this tradition when, in 1885, Alexander III commissioned him to design an Easter present for Empress Maria (now in New York City's Forbes Magazine Collection). He produced a "simple" hen's egg, made of gold and enameled white, which, when opened, revealed a yolk also of gold. The yolk opened, too, and inside was a hen made of different shades of gold wearing a miniature of the imperial crown, complete with a tiny ruby. This first egg was such a success that the emperor ordered Fabergé to create an egg each succeeding Easter—a tradition that Nicholas II carried on into the twentieth century. In all, some fifty-four jeweled eggs were fabricated, of which forty-five are known still to exist.

After a traditional Russian lunch, the favorite game was to take an egg, make a wish, challenge a companion to take another egg, and tap them together until one broke. The victor's wish would be fulfilled. We recommend that this game be played outside.

A la vieille Russie: a landscape of green and grey mosses, rye grass, and jewel-colored eggs

Top TOM ECKERLE; stylist, Ceci Gallini Bottom JESSE GERNSTEIN. Details, last pages

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THE BEST OF WINES

JUST A SEC

Unlike their sweet German cousins, the Rieslings of Alsace are bone dry, dynamic

BY MARTIN GERSH

I encountered the Rieslings of Alsace only four years ago, and already they have become my favorite white table wines. Unlike their cousins the German Rieslings, which are too sweet for many palates, these impressive, multifaceted French whites are usually bone dry. Generous in scale, satiny in texture, they are wines of tremendous character and backbone, with fine but never excessive acidity and marvelous, predominantly melony flavor.

From the excellent grapes at their disposal in the vintages from 1983 to 1985, the distinguished Alsace vintners in this survey made outstanding Rieslings with good aging potential. You can confidently expect them to flourish for a decade beyond the vintage—longevity that only a handful of whites made today can hope to match.

Priced from a modest $5 to $6 for the youngest "normal" Rieslings to about $16 for the "prestige" cuvées and single-vineyard examples as well as the Grands Crus, Alsace Rieslings now offer the best price/quality/longevity correlation available to lovers of complex and dynamic white wines. To enjoy one at its most harmonious and delicious, I strongly advise you to aerate it for thirty to fifty minutes, using your own taste as a guide.

RECOMMENDATIONS

Riesling 1985 (Muré) *Tasty and captivating, with refreshing, opulent, lime-accented flavor. $5.50.*

Riesling 1985 (Alsace Willm) *Characterized by pleasing scale and a delightfully astringent, long-lingering apricot and melon taste component—absolutely terrific! $9.50.*

Riesling 1985, Estate Bottled (Domaines Dopff "Au Moulin") *Satiny in texture, extraordinarily flavorsome—an outstanding bottle, not easily forgotten. $8.75.*

Riesling 1985 (Trimbach) *Cohesive, agreeably fruity, this gracious and highly commendable wine is certain to delight you. $6.50.*

Riesling Clos St. Landelin 1985 (Muré) *An impressive Riesling of good size, whose sumptuous honeydew-melon fruitiness culminates in a salty-sweet finish. $8.*

Riesling Clos des Capucins Réserve Personelle 1985 (Domaine Weinbach) *Creamy in texture, lusciously fruity, with subtle lime-tinged flavor—enchanting and irresistible. $15.50.*

Riesling Herrenweg Turckheim 1985 (Domaine Zind Humbrecht) *Exceptionally fine—big, sturdy, well integrated, with a spicy citrus- and melon-imbued fruit aspect. $12.*

Riesling 1985 (Hugel) *A forceful yet remarkably attractive and smooth-textured Riesling featuring a pungent citrusy taste element. $10.50.*

Riesling Clos des Capucins Cuvée Théo 1984 (Domaine Weinbach) *Extremely pretty and delicate, with bewitching Seville orange nuances, this is a first-class wine. $14.50.*

Riesling Herrenweg Turckheim 1984 (Domaine Zind Humbrecht) *Most impressive—an exuberant single-vineyard Riesling boasting a densely concentrated and tangy apple-like taste constituent. $11.*

Riesling 1984 (Société Coopérative Vinicole a Sigolsheim) *The first Kosher wine I've tasted that I can endorse—handsome and full bodied, its beautifully integrated flavor redolent of Cranshaw melons. $8.*

Riesling Kitterle 1983 (Domaines Schlumberger) *Velvety and finely balanced, this quiet-spoken Alsace Grand Cru is wonderfully elegant and civilized. $16.50.*

Riesling Kirchberg de Barr 1983 (Alsace Willm) *A top-flight, large-scaled Grand Cru, whose allure is greatly enhanced by delectably tart apple and melony fruitiness. $15.*

Riesling des Princes Abbés 1983 (Domaines Schlumberger) *Ornamented by an exquisite melony taste aspect, this is a distinguished, deep-toned wine with considerable finesse. $9.*

Riesling Vendanges Tardives 1983, Estate Bottled (Domaines Dopff "Au Moulin") *Ample bodied, gentle in manner, with a barely sweet, slightly astringent orangey flavor—superb! $13.*

Riesling Cuvée Frédéric Émile 1983 (Trimbach) *Beautiful and unforgettable—a richly textured wine of discreet scale, with an enchanting peachy fruit component. $15.*

Riesling Réserve Personelle 1983 (Hugel) *This splendid, notably complex Riesling, graced with delicious spicy and citrusy fruitiness, is truly memorable. $16.*

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The best rentals in Italy . . . Australia's poshest resort . . . luxury cycling. BY RICHARD ALLEMAN

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The Best in Italy also tailors tours via chauffered limo, with stays in private villas. Cost for a two-week jaunt is a hefty $12,500 per couple. For information, write: Contessa Simonetta Brandolini d'Adda, Via Ugo Foscolo 72, Florence 50124, Italy.

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Russia/Turkey

Joining two of the year's most desirable destinations—the U.S.S.R. and Turkey—General Tours has devised an exciting new two-week package that takes in Moscow, Leningrad, Istanbul, and Izmir. Eight departures are set for between May 20 and October 7, with prices ranging from $3099 to $3399 per person flying out of New York—and from $3282 to $3582 out of L.A. These rates cover flights, first-class hotels, most meals, sightseeing, theater tickets. See travel agent or page 399 for additional information.

POST-MODERN MARRAKECH

Overshadowed by the hype over the recent makeover of Marrakech's Hotel Mamounia has been the quiet debut of the Hotel Tichka. By a lush palm forest, the 138-room Tichka stuns with an interior that incorporates classic Moroccan designs—in bold new ways. See exotic dining room, left. Also stunning are its low rates: about $48 for a double room. Telex 74.855 to reserve.

REEF CHIC

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Billed as "America's most luxurious bicycle trip": a seven-day Breckenridge-Vail-Aspen spin with Progressive Travels Ltd. of Colorado, promising breathtaking Rocky Mountain scenery, deluxe inns, fine restaurants, and a mini-van to carry both baggage and tired bikers. Groups leave July 9 and August 6; the cost is $1150. Call 303/879-2859 for details.

Top NATALY MAIER; *left*: LISL DENNIS

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In New England, a spa with chintz, charm—and no-nonsense pampering

It was not until I spilled the canned fruit cocktail down my front that I realized the extent of my depression. True, there'd been warning signs—bags of Oreos showing up in the groceries, brownies eaten by the row—but it took the Del Monte cascade to open my eyes. A woman who disliked sweets was stuffing herself with them; an ex-gymnast was sighing deeply at the mere thought of a sit-up. What had happened?

My back is what happened. This is not the place for the story of the spasm, the sprain, the wrench, the chiropractor, the acupuncturist, the countless boring hours with Nautilus, and the addle-pated gym instructor who was the cause of it all. Suffice it to say that I hurt my back about eight years ago, was never able to regain the so-called girdle muscles, sank into a slump, gained more weight than I cared to acknowledge, and took pleasure only in contemplating my feet, which, resisting pain and pounds, stayed elegant throughout.

It seemed clear, as I watched the diced pears and halved cherries rolling down my chest, that to get back on the right track I would have to separate myself entirely from the wrong one. Which is why I left New York City at its giddiest (a few weeks before Christmas) for Connecticut and the Norwich Inn and Spa, where, said friends suspicious of this new commitment to exercise and a low-sodium diet, I would doubtless start the day with a power facial.

Actually, I started each of five days (the spa offers a two-day and a five-day plan) with a forced march along a highway and through the grounds of a nearby hospital. If I sometimes failed to keep up with the others, it wasn't because I couldn't. It was because I like looking at scenery, a pastime that has kept me a devoted walker but will forever prevent me from turning into a jogger. Then, after a few stretches and a few leaps into the chilly air, I'd go inside for a Spartan breakfast and the little card that listed what I was going to do that day.

But let me go back a bit. First, the Norwich Inn looks like the movies' version of a Connecticut inn, all chintz and charm. My room had a four-poster bed reached by a set of steps, a television set hidden in an armoire, fat chairs, *(Continued on page 240)*

DENIS PIEL

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NORWICH INN

Continued from page 238)

a love seat, a wreath on one wall, and a pervasive scent of potpourri. It also had a pigeon, or maybe it was a partridge, that sat on the windowsill and never budged, morning, noon, or night.

The spa itself, a few hundred feet away, is more or less on the order of a Pompeiian villa and has an exercise room, a lap pool, a gym, massage rooms, a sauna, a steam room, a whirlpool—in short, the works. It also has an army of trainers, masseurs, masseuses and cosmeticians, all of whom are unfailingly cheerful. The young woman who did my physical evaluation wasn't too chirpy, though, when she looked at the results. My strength and flexibility were better than I deserved, but my cardiovascular capacity was pitiful.

So what did I do? I pedaled miles on a stationary bicycle and hated every minute because there was nothing to look at. I worked out on a rowing machine and loved every minute because there was: a man in a skiff on a computer screen whom I was determined to beat, and did. I liked the treadmill, loathed the stairs, endured the weights, and skipped stuff that would strain my back.

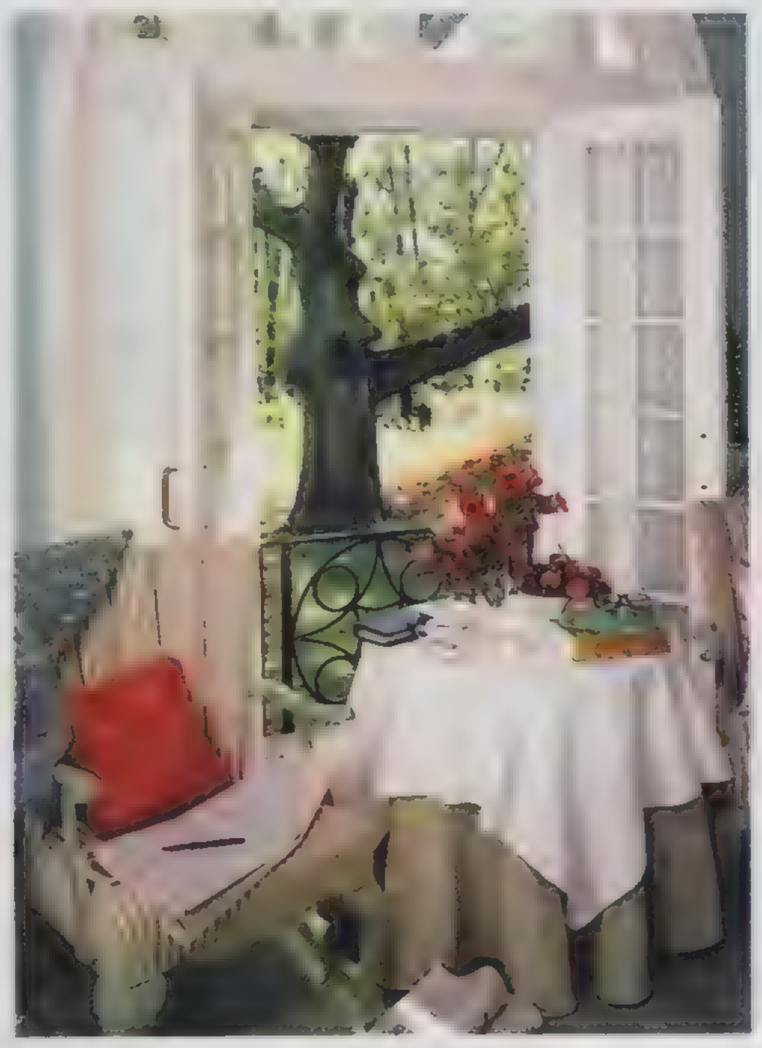
I took "Limber and Tone," which is mostly stretching, "Body Parts," which is muscle work, and yoga, which some say is good for the back but isn't for this back. I didn't do the low-impact aerobics because I didn't think that would be good for my back either, but I would have done the water exercises if the pool hadn't been too cold. I admired one instructor's fingernails, so long that she looked as if she were sporting guitar picks, and the outfits on absolutely everyone. (In old grey sweats, I was the worst-dressed person in any room.) I grew very fond of potassium broth.

Afternoons were for "the good stuff." I had two facials, one of which involved being plastered with clay (most people took their hardened masks home with them); a hand treatment during which my paws were double-dipped in wax; and a foot treatment for which I wore electric booties.

One day somebody massaged my neck and shoulders, and another day somebody massaged all of me. I had hydrotherapy, hanging onto the side of a deep tub for dear life; and aromatherapy, which means a massage with an oil scented with lemon, thyme, cinnamon, and lavender. Thalassotherapy, too, for which I was smeared with seaweed extract and wrapped in an enormous heating pad for ten or so minutes. Then I showered off the seaweed, returned to the table, where I was wrapped in aluminum foil à la baked potato, and sweated for another ten. A second shower, and I left limp. Best of all was the total body scrub, followed by a peaceful sit in the sauna. And by the fourth day I was beginning to feel better.

Not because of the good stuff, though, amusing as it was. I felt better because of all those trainers prodding me to pull harder, walk faster, drop those shoulders, stretch that leg, drop that hip, watch that pelvic tilt. I discovered there was nothing wrong with my back—or with me, for that matter—that a little concentration couldn't cure.

About weight. I know what I weighed when I arrived, but I have no idea what I weighed when I left. My dresses slide on quickly now where before they paused at the waist: that's all I know and all I need to know. Nobody else was hanging around the scales either—nobody except the youngish woman who wanted to lose ten pounds and seldom left the steam room and the middle-aged woman who didn't look as if she could spare an ounce but who was obsessive about her backside. But the other female guests, whose ages went from the twenties up, up, up and whose shapes went from Venus of Willendorf to beanpole, seemed more interested in keeping what they had in good working order. (I am happy to report, however, that the passion for talking about what kind of running/jogging/walking shoe is best seems to have abated.) As for the men: the younger ones were preoccupied with making a *bella figura,* the older ones with lowering their blood pressure. All were pleasant company, although conversation seldom scintillated. How could it when all we talked about were ourselves?



The Norwich Inn is a movie version of a country retreat

Am I now, four months later, a reformed character? Not entirely. I ride my stationary bike grudgingly, and I have no intention of living on spa cuisine. But I walk the thirty-four blocks to my office each morning. I am giving much thought to perfecting my pelvic tilt and even more to finding the right exercise class. Oreos have not passed my lips, and the two pans of brownies I baked at Christmas were given to friends. Given that—and for God's laziest woman that's a lot—it's fair to say I am, at last, back on the right track.—MARY CANTWELL

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The newest business perk: sleek American hotel spas for cooling down—and revving up again

The universal appeal of the spa life: above, the extravagance of the Rendezvous Court, in L.A.'s Biltmore Hotel; left, the Spa at the Crescent, in Dallas; below, relaxing in the whirlpool at Les Thermes Marins, in St-Malo, France.

Business trips used to be strictly business—until Americans started taking a healthy interest in their bodies. Suddenly travelers started packing jump ropes and ankle weights, climbing hotel stairwells, doing jumping jacks on bedroom balconies, and jogging through busy downtowns. Eventually, hotels took notice.

By now most have at least a set of dumbbells and a sauna, but more and more are adding serious fitness facilities to their list of amenities. Here, for business travelers committed to staying in shape—or being pampered through a stressful schedule—are thirteen top-of-the-line city spas to take the edge off working days.

Spanning an entire floor of the just-opened **Boston Harbor Hotel,** the Rowes Wharf Health Club & Spa has a faint banking air: it's all mahogany. You'll find a three-lane lap pool and a health-food bar whose menu includes granola home-made by hotel chefs, Maine lobster sandwiches, and oysters on the half shell. Soothing herbal wraps and baths are part of the beauty regime (one invigorating combo is juniper, sage, rosemary, calendula flowers, and camomile). Business travelers actually hold meetings in this versatile health club—sometimes in the whirlpool. The staff is accommodating; it'll have your notes typed up in the hotel business center and delivered back to the spa before your workout is complete.

Unlike deluxe hotels that save the penthouse views for VIPs, the skyscraper **Vista International, in New York City's Wall Street district,** has set aside its top floors for guests who want to be refreshed after a high-pressure day of doing business in Manhattan. The health club's exercise equipment includes a couple of Nordic cross-country ski machines. Joggers use a banked and cushioned track on a level above the vast swimming pool, which has a sweeping view of the Hudson River. Post-workout massage and foot *(Continued on page 244)*

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available from the fitness center—takes in the capital's highlights: the Washington Monument, the Lincoln Memorial, and the Kennedy Center.

Travelers have come to expect the best from **Four Seasons,** but this top-notch group has outdone itself with the spectacular fitness club on the lower-lobby level of its **Philadelphia hotel.** From the T-shaped pool, curvy glass-brick walls lead guests to an extensive exercise room, complete with ballet barre and Universal weights. Nice touch: Evian water is served on trays throughout the club. Anyone wanting to experience the full effect of this urban spa should sign up for the hotel's New You package, which includes an exercise class, hour-long massage, manicure and pedicure (or hair cut and styling), facial, poolside lunch (low-fat, low-salt), and make-up.

Just to remind guests that they are in Georgia, a big bowl of peaches sits on the juice bar at the health club in **The Ritz-Carlton, Buckhead, in Atlanta,** one of the best spas in the South. The layout is open and airy, with thickets of potted mums, lilies, and ficus trees to screen one exercise area from another. Blue-and-white umbrellas over the tables at both ends of the wide lap pool give the impression that you're outside, not in. Disposable swimming suits, also in blue and white, are among the club's most clever ideas. The exercise room is equipped with Paramount apparatus, an open-air redwood sundeck, co-ed whirlpool, sauna, and complete diet and nutrition program (American Heart Association–endorsed meals are served by the pool).

For its glamorous new spa, the **Fontainebleau Hilton, in Miami Beach,** has drawn on the city's Art Deco heritage. Streamlined Moderne fixtures and furnishings and a changing art exhibit—courtesy of Miami's Guggenheim Collection—fill the pastel lobby. Workout rooms look out on palm trees, beautiful lush gardens, and the blue-green Atlantic.

The spa has a long menu of exercise classes: yoga, aerobics, karate, jazz, and aqua aerobics in the hotel pool just off the verandah between hotel and ocean. There are also organized three-mile walks

BUSINESS TRAVELER'S SPAS

(Continued from page 242)

reflexology are available. Special at this health spa: behavior-modification programs aimed at everything from quitting smoking to staying on a diet.

In midtown Manhattan, the Parker Meridien Hotel's innovative health spa, Club La Raquette, is popular not only with hotel guests but with television executives from nearby CBS. This club is divided into small compartments for privacy: one room contains Nautilus machines; another has Stairmasters and treadmills for runners; there are squash and racquetball courts; and for winding down there are whirlpools and saunas.

Business travelers will appreciate La Raquette's Eat and Run program, a combination workout/spa breakfast starting at 7:00 A.M. A full health and beauty rejuvenation plan called the City Spa Weekend runs from Friday evening to Sunday afternoon. One hitch here: to cool off with a swim after a workout one has to ride up to the lobby and take a second elevator to the roof of the hotel. But the trek is worth it: the beautiful vaulted pool and surrounding jogging track have a magnificent view of Central Park.

The new **Westin Hotel, in Washington, DC,** has a glamorous multilevel fitness facility featuring an exercise room with lap pool, computerized treadmills attached to color television sets, exercise bikes, a Nautilus circuit, and Keiser pneumatic weights. Integral to this serious spa is the Capitol Hill Sports Medicine Center that conducts cardiovascular stress testing, physical therapy, and comprehensive physicals. A staff dietitian runs computerized analyses of personal eating habits, and for guests without the proper workout attire, a small pro shop sells top-rate exercise garb (Dance France, Russell sweats). Snacks are served in a Milanese-style café, and Robin Weir operates a hair salon on the premises. A runner's map—

From traditional tatami suites to Japanese gardens and flowing waterfalls, an Asian influence permeates the sleek, new twenty-five-story **Hotel Nikko San Francisco.** Even the fifth-floor health club in this downtown retreat has gone Japanese with deep soaking tubs, Japanese sauna, and a peaceful glass-enclosed lap pool. Exercise classes augment the toning and trimming bestowed by such equipment as Lifecycles, rowing machines, sit-up boards, and treadmills. Most guests end their workouts and beauty treatments at the Nikko with a healthful snack delivered promptly to the fitness center by room service.

One of the many secrets of **downtown Los Angeles is the Biltmore Hotel**'s lavish health club. Created around a Pompeiian-style pool with massive pillars, cobalt-blue Italian tiles, brass railings, and teak chairs that might have come off the *Queen Mary*, the spa actually debuted with the hotel in 1926.

These days, it has Nautilus equipment, free weights, and a full range of cardiovascular workout machines, as well as the original marble steam room, which accommodates twenty-five. Cool fruit drinks are served fresh at a poolside juice bar.

The use of a glitzy Hollywood-style health club is one of the perks for guests checking into the **Century Plaza, in Los Angeles' Century City.** A floor below the lobby of this first-class hotel, the club workout and beauty stations are popular with the show-biz crowd (Lesley Ann Warren, John Ritter). Especially interesting is the club's pain-management program, with emphasis on stress control through acupressure. The staff will also set up a personalized nutrition program (based on the dietary guidelines of the American Heart Association), do a complete beauty makeover, and put guests into the appropriate yoga and/or aerobics classes.

A soda-shop-style café serves snacks and sandwiches; back upstairs at the Century Plaza, the Garden Pavilion has a special spa-cuisine menu, with entrées such as rabbit sausages and whole-wheat broccoli fritters prepared with fresh herbs, a little margarine, no salt, and organically grown vegetables. —JANE LASKY

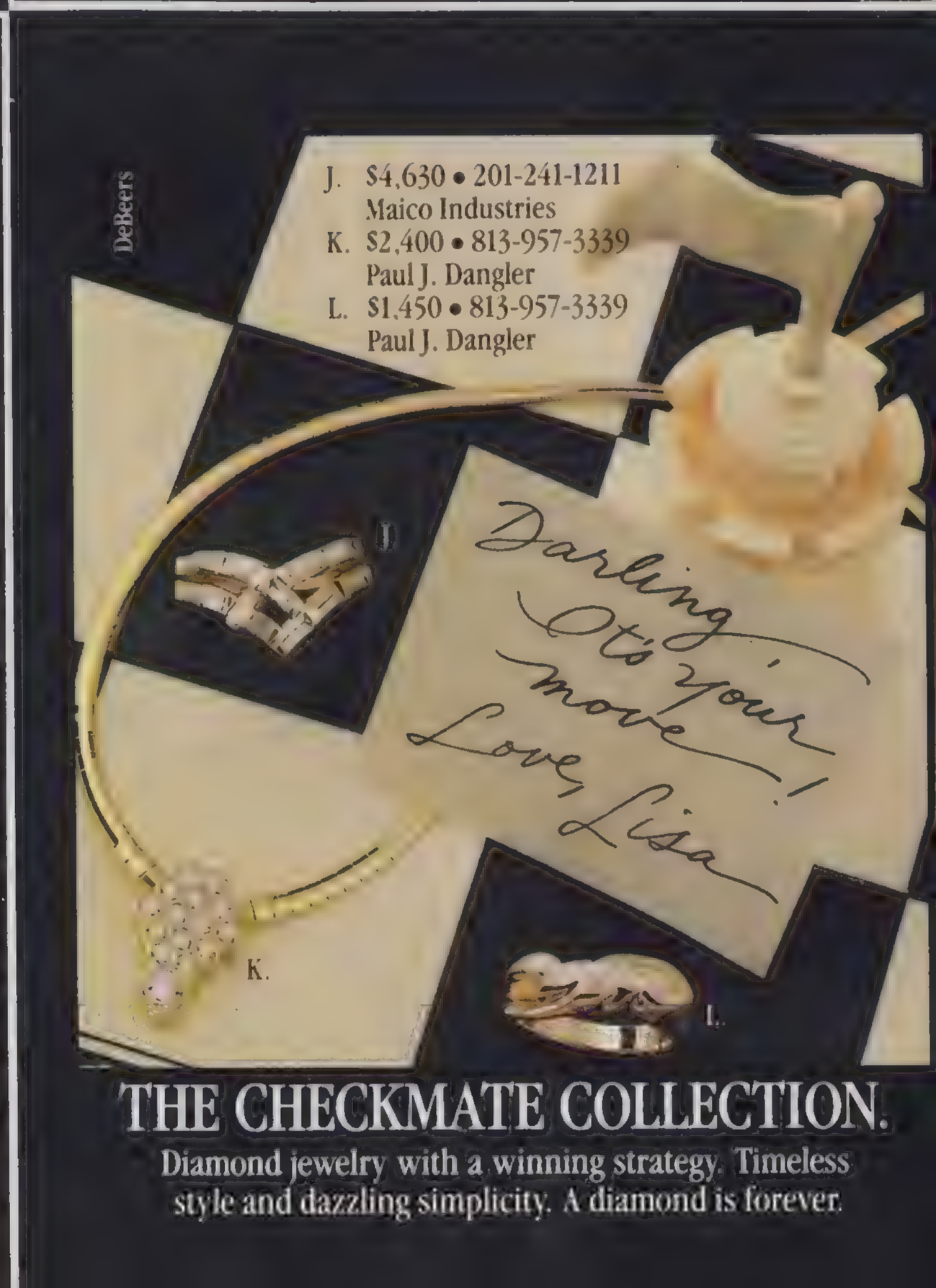
along the boardwalk, and the hotel houses one of Miami's most popular health-food restaurants, Granny Feelgood's. Fontainebleau pampering comes in the form of massages, mineral baths, salt-and-oil body scrubs, and a complete skin-care program.

Chicago's Palmer House, a landmark 1873 hotel in the heart of the Loop, provides an impressive business center, convenient airline ticket offices, and limousine service to O'Hare Airport, but the ultimate luxury is its eighth-floor Executive Fitness Center. A skylit swimming pool is the centerpiece of this high-tech club, added to the historic hotel two years ago. Personal consultations precede workouts on computerized treadmills, rowers, and Lifecycles, or stints in various classes. At lunchtime, guests can dine poolside by ordering in from any of the seven Palmer House restaurants. Non-active pursuits include massage and sauna.

As befits a French-run hotel in the Paris of the South, **Le Meridien New Orleans** gives traveling executives the works in its spiffy eighth-floor spa, from one-on-one Nautilus instruction to nerve-soothing massages. Guests may take one of the low-impact aerobics classes or, in a window-lined studio overlooking the city skyline, follow a video of fitness mavens Jane Fonda, Bruce Jenner, or Kathy Smith. A bar just for spa guests serves protein drinks, fresh fruit juices, and—this is New Orleans, after all—Screwdrivers and Bloody Marys.

Dallas's The Spa at the Crescent—in Philip Johnson's Texas-cum-Versailles high-rise chateau—is one of the most beautiful hotel health spas in the country. Here, each guest signs in with a personal trainer who tailors an individual program combining workouts on top-of-the-line equipment (Keiser CAM II, Versaclimber, Nautilus) with comprehensive beauty treatments (massage, water therapies, herbal wraps).

New here is a black-and-white-marble Chanel room, lit for guests who want to learn how to differentiate between daytime and nighttime makeup application. Also available: special programs focusing on nutrition, stress control, and the aging process.



At La Costa, flowers bloom all year round; lunch is served poolside.

On California's Riviera, indulgence raised to an art form

La Costa Hotel & Spa is the apotheosis of "resort." Its thousand acres of distractions are introduced to you by video in your room, broadcast from the armoire. Sports and recreation! Dining! Pampering! I ring room service just to calm down.

Brandishing bowls, flowers, and fire as if in a magic show, a waiter arrives with the soup. Such dramatics combine with the setting—silence, blue sky, cloisterish red-tile roofs on monumental Post-Modern buildings—to suggest Lourdes in the hands of Buñuel. I notice that my room overlooks Hole One on the championship links, and the theme changes to a Scottish golf holiday—bellmen in knickers, tams, and Argyll socks point guests toward the two eighteen-hole golf courses. In the armoire, celebrity tennis pro Pancho Segura flashes by, bestowing transformative tennis tips on the players who compete on almost two dozen hard, clay, and grass courts. La Costa's eight restaurants, formal and informal, present more variety than a resort-goer might expect—Continental, Italian, and spa cuisine, seafood, brasserie food, soups and sandwiches, an Argentinian grill, and Chinese-Japanese-Mexican-American.

At La Costa, there's little of the *esprit de corps* you find at smaller spas. The hotel has nearly five hundred rooms, and only about 20 percent of the guests come for the spa program. The Saudi princess here to lose weight isn't likely to notice the golf-playing Texan and his tennis-mad wife.

Our one common goal is to be diverted from our worldly lives, to relax in a place where Nothing Ever Goes Wrong. Someone notes the precise time you enter the eucalyptus or rock steam room and comes to fetch you before too long, pressing another fresh towel into your hand. Someone else asks if you'd like a tea or lemonade and proposes a fruit-gel shower—coconut, peach, lemon, strawberry, or herbal—to cool down. A "technician" fills your private turquoise Jacuzzi with bubble bath. Someone, in short, is at your bidding at all times. "In fifty years," says a New York real estate executive over lunch, "no one has ever before asked me, 'May I dry your back, sir?' I could get used to being someplace where your biggest problem is deciding whether you want to smell of coconut or of peach."

La Costa's spa program—all meals, exercise classes, and a precise number of treatments—is available for one day only or ad infinitum. An Arab prince is rumored to have remained eight months. Most people stay four days. A South American industrialist's wife, on a two-week program, has a fully choreographed routine from the fitness staff. I am here for a week on the European plan, savoring various spa treatments à la carte and at the slowest speed I know.

La Costa also accommodates those who want a rigorous educational experience along with their treatments. In the highly structured "Life Fitness" program led by Jonelle Simpson, a closely guided handful of guests learns about nutrition and relaxation, exercises hard, and actually refocuses life goals. Dietitians and exercise physiologists provide one-on-one and group instruction. Guests go home physiologically renewed.

My European friend arrives. His leisure tastes are for *(Continued on page 248)*

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*Excerpt from Neutrogena Skin Care Institute Report.

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Last Word: Oil-free conditioning means more effective conditioning. It means shinier, more manageable hair. Your style will stay fuller longer and your shine will *last* because Neutrogena Conditioner won't fight "the clean" of your shampoo.

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ADVERTISEMENT

LA COSTA

(Continued from page 246)

the Alaskan wilderness and the Paris Crillon, with nothing in between. He has never been to a "resort" or a "spa." While I'm getting my heart rate up in an aerobics class, he's doing deals on the phone. While I'm enjoying Nordic and Oriental massage, he's studying the menus of all eight restaurants. He does not want to have a Persian Paraffin facial or a Swiss shower. He wants to eat.

I've been eating breakfast, lunch, and dinner in the spa dining room, as most of the spa-program guests do. The food is inventive, pretty, and low-fat. Although my friend can order "non-spa cuisine" there, he refuses to dine in the environs of two-ounce portions of lamb. We go to Ristorante Figaro and eat pasta and veal. Maybe we'll have coffee in the lounge, near the turtledoves in their gilded cage. We've not seen anyone do so before, but one waiter has assured us, "We never say no to anything here."

At many fitness spas, there's that moment at the end of the week when you ditch your sweats, put on some makeup, stand back, and watch yourself glow. At La Costa, this transformation takes place every night. By dusk I'm decked out in red silk.

The lights in the Tournament of Champions lounge go from periwinkle to cerise as the band plays "Masquerade." Couples float across the room. I wish the Saudi princess rumored to be on the premises with an entourage of twenty-five were on the dance floor tonight. My friend and I wander outside to the man-made waterfall by the pool. "Can one have underwater MAH-sage?" we hear a very British voice ask. My friend whispers, "We never say no to anything here." —IRENE BORGER

A Movable Spa

Rebecca Eastman, former fitness director of California's Ashram health retreat and personal trainer to Daryl Hannah and Lily Tomlin, is now whisking small groups of fitness-seekers off to cushy condominium resorts like Aspen and Palm Springs and hiking them into shape. Eastman's program, called Spa Spin, includes yoga, abdominal work, weight training, and water aerobics, but the emphasis is on hiking—up to five hours a day at elevations that reach eleven thousand feet. Comfort and pampering await at day's end: quiet dinner, steaming whirlpool, luxurious massage.

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European grandeur: the customs of the country at the classic spas

European spas traditionally put the emphasis on pleasure and luxury. Here, scenes from Eugénie-les-Bains: shower ministrations, strolling the grounds, Michel Guérard's cuisine minceur.

ENGLAND

In England, a spa is rather like a country house with more than the usual number of guests. Some spas, in fact, *are* country homes, such as the luxurious Grayshott Hall, Lord Alfred Tennyson's grand country house in Surrey's lovely rolling National Trust land, just south of London. Here, lean titled ladies, anonymous in sunglasses, waft into the dining room, gaze at the well-meant salad bar, whisper inquiringly to the maitre d'. They peer distastefully at hearty Sloane Ranger families, dining in full YSL and clearly competing in the relentless pursuit of vigor. The ladies repair to their finer rooms in another wing to await special orders (parsnips, with just a touch of nutmeg). Everyone else slinks across the road to buy cream cakes and sticky buns at the farm shop.

Never fear. No one will notice. You may disappear for even longer: drive to Portsmouth over winding roads shadowed by the fittest of trees, see the great sailing ships, tour the museum stocked with astonishing figureheads. After seaside fish and chips, you might return and, with diligence, find an exercise class where ladies in flowered or paisleyed leotards and superb jewels assume mild ballet poses, congratulated by a tender male coach. One guest gathers rebels round and complains about how the steps *should* be done. She belongs at Champneys, which, people say in lowered tones, is "glitzy."

There are three reasons to go to Champneys. None has anything to do with the assertion that this maroon-brick Victorian mansion houses the most up-to-date spa in England. The first reason is the outdoor Jacuzzi, from which you gaze through mists drifting over the splendid giant chess set on the lawn. The second is the company: "glitzy" clearly means international, lively, accessible. After casing one another at the appointment counter in the beauty clinic, you gather in the lounge, where the pianist plays prewar *(Continued on page 254)*

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ENGLISH SPAS

(Continued from page 250)

tunes, the barman mixes redemptive fruit juices, and you talk of the chef's good intentions: his salads feature star fruit, for he knows kiwi is last year.

Third, Champneys has Joan Warrell, in her late sixties, who climbs the Himalayas on holidays but here leads yoga and brilliant relaxation classes like a platoon leader with a voice of purest cashmere.

Charming girls who, were it not for the need to pay rent, might go into poetry or theater train here for aromatherapy or reflexology. Don't rush dinner to keep the appointment; you might find the masseuse missing. Long live chaos—it serves British resourcefulness well. Distraction is to be found in the evening lectures, such as "The Drama of a Creative Scrapbook," done with visual aids. One mustn't miss the introductory lecture: Champneys' story itself, starring the fierce Russian founder who forced fasts on startled guests caught cheating on their diets.

In the red-rose country of Lancashire, the charming manager of Brooklands Health Farm has a small, scrupulously supervised staff of warm young women who fetch you from the sauna and stroll with you through the orchard to whatever treatment has been organized for you. You see no schedules, there are no clocks, and whether you're in the "light" or the regular dining room, you eat what's put in front of you. Even when the "day" ladies come from nearby towns for their lunch and beauty treatments there's the feel of a private house, here on the hill overlooking sweeping dales, copper ferns, burgundy mosses. You're near Blackpool, famous for its colored pier lights and for the longest, oldest roller coaster in the world. And the road through the Yorkshire moors leads down to Harrogate and Bettys café tea room. Brooklands may not be the most famous spa, but it does reserve time for reflection while making careful, unpretentious arrangements for those too cranky or exhausted to bother, such as people who need health farms so they can face another round of muddling through, perhaps even jolly well getting on with it.

—JILL ROBINSON-SHAW

FRANCE

The French, who have been taking the waters since Roman times, believe solidly that thermal cures relieve a great variety of ailments. Rheumatism, gout, urinary disorders, stubborn vaginal infections, eczema, cardiovascular and metabolic complaints, digestive problems, the proverbially distressed French liver—even stunted growth and nervous breakdowns—all get treated at spas. The cures involve bathing, drinking, douching, taking nasal sprays, or a combination of these. Each spa's waters are officially credited with specific curative properties based on their temperature, trace elements, and mineral content, as well as on longstanding repute—scientific explanations be damned.

A 1986 report by the Ministry of Health, however, has thrown some cold water on the current spa craze. The government found unhygienic conditions in many spas, confirming common knowledge that the average spa in France is as dismal as a run-down hospital. The good news is that a lot of private money is flowing to create upscale, pampering spas that supplement traditional treatments with attention to the modern problems of stress. Here is a selection of sleek or cheerful spas where luxury and hedonism are part of the prescription.

Eugénie-les-Bains: Eugénie is set among the pine forests of the Landes region—the air is wonderfully exhilarating, the countryside invites long walks. The waters are rated A by the government for urinary tract and metabolic disorders and B for rheumatology, but the big attraction of Eugénie is Michel Guérard's captivating hotel and restaurant, **Les Prés d'Eugénie,** which Michelin rates three stars for cuisine. Here is where *cuisine minceur*, fine food for slimming, was invented. If your spouse wants, he can eat the normal cuisine, but the *minceur* is just as delicious. The rooms are smartly countryish.

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Set in the sunsplashed foothills of southern California's Costa Brava country, just 30 minutes north of San Diego, there's a resort perfect for even the most demanding guest. It offers championship golf and spirited tennis. It features elegant dining in eight imaginative restaurants and the exhilarating pleasures of a world-class spa. And while it offers dozens of daily activities, you may count the quiet moments on a sunkissed

Institut de Thalassothérapie Louison Bobet and the Hotel Miramar, in Biarritz: Prince Rainier and his social peers stay at the hotel while taking the cure at the nearby *Institut*. The water used is from the sea, applied in a variety of baths in conjunction with seaweed packs and massages. Sufferers from arthritis and rheumatism get relief, but people who simply need invigoration, are also satisfied. Michelin gives a star to the Miramar's restaurant, which Gault Millau hails as well for its dietetic and non-dietetic menus. For the big food splurge, though, the nearby craggy Basque countryside is full of little inns that specialize in foie gras, wild mushrooms, and—in autumn—wild doves.

Les Thermes Marins de Saint-Malo, at Saint-Malo: Facing the sea, at the edge of the walled town that is one of Brittany's jewels, is a small hotel, Les Thermes, which is connected to the thermal institute. This is a much simpler—and less expensive—environment than the scene at Miramar, an ideal place for a complete break from the whirl of the worldly life. There are a variety of seawater treatments and a covered seawater pool. The seafood in Brittany is unequaled, and you are encouraged to partake to stock up on trace metals. Wine, particularly the Muscadet from the delta area of the Loire not far away, is not forbidden.

Biotherm Center, in Deauville: Across from the luxurious Hotel Normandy (a pleasant pastiche of a Norman manor), the Biotherm Center combines beauty treatments using Biotherm products with thalassotherapy. A variety of baths, showers, gymnastics, and algae applications relieve the stress of such noted clients as Caroline of Monaco, fashion designer Jean-Louis Sherrer, Regine, and Anouk Aimée. The center also has a six-day post-natal cure, designed to put women back in shape after childbirth. Deauville is a chic channel resort that still has a balmy nineteenth-century feeling, despite the crowds that cover its vast beaches during high season. Off season the iodine-rich breezes from the channel mingle with an effluvium of nostalgia.

Divonnes-les-Bains: Stress, nervousness, and psychosomatic disorders are treated with baths and showers in the waters of Divonnes, rated A by the government. The environment alone has the kind of beauty that helps the contemplator sort out his truths. Mont Blanc can be seen from the wonderful **Château de Divonnes,** made into a very comfortable hotel. The Château's restaurant, awarded one star by Michelin, deftly achieves imaginative cuisine. Rich residents of Geneva, just a few miles away, come here to unwind.

Royal Club Evian: Perched above Lake Geneva, near the spring that yields one of the world's best mineral waters, the **Royal Hôtel** is a 1909 splendor restored into a "club" offering gourmet pampering in five restaurants, a variety of sports, plus a range of treatments for fatigue and stress. The treatments, some of which fit into Europe's craze for "soft" (natural) medicine, include herbal baths and laser sessions for cellulite. The restaurants offer gourmet diet classes.

Porticcio: On Corsica, perhaps the most beautiful island in the Mediterranean, **Sofitel** has an ultramodern hotel at a seawater cure center near the pretty town of Porticcio. The treatments are similar to those at other seaside spas, with a greater accent on vigorous activity. The coast provides excellent walks with splendid views. There is a good tennis court and a diving center.

Coming by 1990: If they meet their projections, the French government and the Compagnie Fermière de Vichy each will have spent 220 million francs to restore the faded glory of **Vichy,** the once-elegant spa where Napoleon III took the waters. A new luxury hotel and a center for beauty and health treatments will draw seven thousand people a year. —G.Y. DRYANSKY

ITALY

The pursuit of health is pure theater at Italian spas. For his epic farce *8½*, Fellini mined the surreal grandeur of Montecatini—Italy's most famous spa—and recently Mastroianni reappeared in its soaring pink-marble halls for Nikita Mikhalkov's *Dark Eyes*. The equally grand nineteenth-century *terme* (bath palace) at Salsomaggiore, another popular spa, would*(Continued on page 256)*

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ITALY

(Continued from page 255)

do well in a production of *Aida*. But people watching is the real drama in spa towns—as it is all over the country—so visitors are advised to pack a complete wardrobe for joining in the swank parade in the parks and along the avenues.

The major spa towns of Italy are not as geographically remote as other European springs. Montecatini is within an easy drive of Florence; Salsomaggiore is an hour west of Parma in the Apennine foothills; Saturnia is one and a half hours north of Rome in a corner of Tuscany; and the isle of Ischia sits next to Capri in the Bay of Naples. Each has at least one grand hotel where thermal waters can be pumped directly to your room, and all live up to the Italian reputation for the heavy use of mud. Mud baths and packs are associated with weight loss, but they can be taxing on the heart and should not be taken without your doctor's advice.

Montecatini's visitors, who favor the Grand Hotel e La Pace, imbibe the waters of five springs and inhale or bathe in two others said to relieve respiratory illnesses and muscular problems. All seven waters contain alkaline sulphates Italian doctors usually prescribe for digestive and liver disorders. At Salsomaggiore, a favorite retreat for the stylish Milanese who inevitably hole up at the exclusive Grand Hotel Milano, the specialty is sixteen-degrees centigrade (61° F) iodine salt water, often taken in the form of carbonated baths aimed at treating gynecological and muscular inflammations. Less than ten minutes farther into the hills, the more modest Tabiano spa promotes its sulphur springs (reputed to work with miraculous speed on skin problems) and a line of pleasantly perfumed beauty and facial products, also available at Salsomaggiore.

Italians drive in for a day or a weekend to stay at the recently restored four-star Terme di Saturnia Hotel/Spa, which also houses the Institute of Aesthetic Medicine. Here, the traditional three-week cure gives way to a more immediately gratifying ritual that focuses on facial and body treatments. Terme

The best European spas appeal not only to the body but to the eye: above, the operatic beauty of water taps at Montecatini; the elegance of a treatment room at the Institute of Thalassotherapy in Biarritz; the wonder of a Guérard soufflé.

di Saturnia offers a line of twenty-four skin and beauty products that are based on the ingredients of the spa's waters, which—unlike the usual running springs at most other European spas—are a combination of sulphur and thermal plankton drawn from the bottom of an ancient volcanic lake. It's even possible to bathe in the lake's eternally soothing thirty-seven-degrees-centigrade (98.6°F) depths.

For those less inclined to travel great distances, there's always a quick trip to the Terme di Saturnia counter now open exclusively at Saks *(Continued on page 258)*

Top left and bottom DENIS PIEL

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ITALY

(Continued from page 255)

Fifth Avenue stores but spreading to other posh department stores by next fall. Also, another little bit of Saturnia has been imported to America at the Doral Saturnia International Spa Resort, in Miami, one of the newest spas in America. Already acclaimed, the Doral Saturnia reproduces the basic regime almost exactly as it is offered in Italy as well as provides superb food, impeccable service, and lush, gorgeous grounds ripe with tropical flowers.

The modernized spa buildings on Ischia do not have the old-world charm of Montecatini or Salsomaggiore, but the island is still a popular draw among health-minded jet setters intent on absorbing the benefits of its very hot springs—sixty to seventy-five degrees centigrade (140° F-167°F)—and naturally radioactive waters (though this mineral-rich brew has been recommended for centuries for curing impotence, radioactive anything is best approached with caution). Ischia spa-goers are best accommodated at the five-star Regina Isabella. Another five-star hotel, Grand Hotel Orologio, can be found thirty miles west of Venice—or about ten minutes from Padua—in Abano Terme, the spa that claims to be the mud-therapy center of the world.

Taking the waters in Italy is generally a relaxed affair. The stringent diets and routines of some spa regimes to the north are replaced by a more generous-spirited therapy: enjoy, eat, take a mud bath.

SWITZERLAND

Swiss spas have as noble a Roman lineage as any in Europe, and yet by now they are among the most up-to-date, not to mention Americanized, in their facilities and philosophy. No soak and splurge here. The Swiss approach is more in line with what we might expect: serious dieting, programmed exercise in the pools or on the ski slopes, followed by therapeutic collapse in the waters.

Those who enjoy St. Moritz's skiing also know that the town is a wonderful spa. It first attracted royal young-bloods more than a hundred and fifty years ago, and today the *ne plus ultra* ski resort is readvertising its waters as the perfect *après-ski* indulgence—fortified carbonic (seltzer) baths are particularly popular here at such spa quarters as the Parkhotel Kurhaus. At the other leading Swiss watering places—the five-star Golfhotel Quellenhof, in Bad Ragaz; the beautiful Schloss hotel Chastè, in Tarasp; the smaller Hotel Verenahof, in Baden bei Zurich—life still moves to the resplendent slow tempo of the *Blütezeit*, or heyday, of early nineteenth-century European spas. These grand old establishments sprout flowers from every sill, and the town's *Kursaal* (literally, *(Continued on page 260)*

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SWITZERLAND

(Continued from page 258)

cure salons) offer orchestral performances of kitsch classics every afternoon. Polished-steel bath facilities and Swissly sanitized swimming pools leave no doubt that health is pursued with industry.

A note of caution: most spas in Switzerland are situated in alpine valleys of such breathtaking natural beauty that romantics may be rendered hopelessly incurable.

BELGIUM

A Belgian friend once lamented how unfortunate it was that his hometown of Spa had never copyrighted its name. This deceptively modest spa in the lowlands of eastern Belgium was once Peter the Great's favorite watering hole. Today, one of its great attractions is the Maison Thermale, built in 1868 and barely altered since. The visual luxury of its fabulously gaudy frescoes, solid copper tubs with brass rails, Victorian *chaises longues*, and marble fonts flowing with two kinds of water (pure spring and one containing iron) provides an esthetic cure all its own. For those too busy for a full three-week cure—best taken at Manoir Les Biolles, a small castle a few minutes outside of town—Spa now offers its Still and Sparkling Natural Spring Waters (with salt levels lower than Perrier's) at select specialty shops and restaurants in New York City and Los Angeles. —JULIE IOVINE

GERMANY

It's the rare American traveling in Germany who takes the native's approach to spas: the authentic *Kur* is for specific ailments, lasts a minimum of three weeks, and requires a doctor's prescription. One-shot mud baths or massages at the *Kurhaus* are available to all, but so is a more attractive package: the romantic atmosphere of historic spa towns combined with luxury beauty treatments at a modern German *Schönheitsfarm*.

The first German "beauty farm" was opened thirty years ago by Gertraud Gruber, who coined the phrase to describe her own spa in a country house, in the Bavarian village of Rottach-Egern. Gruber's spa is still very popular—particularly among women in the German TV and film business—and favors a holistic approach. Gruber teaches yoga, creates her own beauty products, and personally keeps tabs on every guest. True to the name, the *Schönheitsfarm* cultivates beauty rather than stout hearts and firm muscles; typically it offers little programmed exercise, leaving time to pursue your own—and to explore your surroundings.

Rottach-Egern *(Continued on page 262)*

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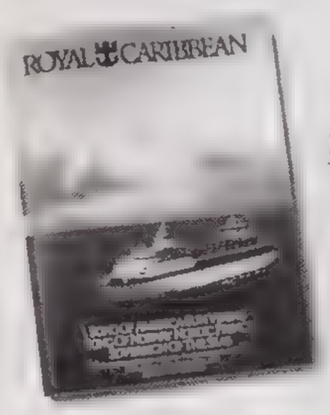

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GERMANY

(Continued from page 260)

is on the breathtaking German Alpine Road (forty-five minutes south of Munich). You can sail on Lake Tegernsee, climb the mountains, play golf or tennis, and make or lose your fortune in the nearby casino in Bad Wiessee. Arrangements for extracurricular activities should be made well in advance, at the same time you book at the Gruber spa or at Rottach's other top beauty farm, the Lancaster *Schönheitsfarm* in Hotel Bachmair am See.

Lancaster, a high-quality German cosmetic line, runs two German *Schönheitsfarmen*—one in Baden-Baden as well as the one in Rottach—and one in Austria, outside Salzburg at Schloss Fuschl. The programs are similar, including a full complement of face treatments as well as makeup instruction and diet consultation. Gertraud Gruber's spa is for women only, but both sexes frequent the three Lancaster spas.

Baden-Baden, of course, is *the* glamorous spa town in Germany, and its Lancaster *Schönheitsfarm* is in *the* Belle Epoque meeting place, the famous Brenner's Park-Hotel & Spa, considered by many to be the finest hotel in Germany. In a lush valley on the northern fringe of the Black Forest, Baden-Baden offers much in the way of sights, entertainment (the casino!), and shopping, but at least two side trips should also be considered: to the old university town of Freiburg, whose *Münster* (cathedral) is one of Germany's most exquisite, and to Strasbourg in the nearby Alsace region of France, the capital of pâté de foie gras.

At Schloss Fuschl am See, the fifteenth-century manor house above Lake Fuschl, a remarkable roster of regular guests—Margaret Thatcher, Lorin Maazel, Jose Carreras, Gunter Sachs—shares lodgings with those attending the Lancaster Spa, whose treatments are administered in a separate building. With flexible schedules, spa-goers have time for long walks along the Wolfgangsee (stopping to look in on the renowned Hotel Weisses Rössel) and for exploring Salzburg, just half an hour away.

A long day's drive north from the Bavarian Alps takes you to the castles and farms of Westphalia, where another traditional spa, Bad Driburg, is set in a landscape of thickly wooded parks. The *Schönheitsfarm* at the Grafliches Kurhaus Hotel here is managed by Countess Ramona von Oeynhausen, whose program is similar to those of the Bavarian beauty farms but also offers special aromatherapy body wraps to treat cellulite.

Reveling in the silky feel of a "fango" bath, here at Eugénie-les-Bains

Near Bad Driburg you find Bad Salzuflen, where a new *Schönheitsfarm* has been established in the Maritim Hotel and Villa. All the beauty treatments—as well as herbal-tea therapy for migraines and other complaints—are done with the products of the French herbal pioneer Maurice Mességué. A fitness instructor is also at hand.

The Schönheitsfarm in Baden-Baden—the glamorous spa town in Germany—leaves you time to explore the Black Forest

A note about evening: you'll want to have one or two elegant dresses for dinner in all of these spa regions. As for food, expect the very best from Hotel Bachmair, Schloss Fuschl, and Brenner's Park-Hotel—where spa cuisine is served with the opulence of a full-course feast. —IRIS PFEIFER

SPAIN

Above Marbella, on Spain's pebbly Costa del Sol, the gardens and golf course of the **Incosol Hotel/Spa** cut an enticing green swath across the brown foothills of the Sierra Blanca. The spa routine includes beauty treatments with Clarins products, nutritional counseling, *(Continued on page 264)*

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SPAIN

(Continued from page 262)

and physiotherapy—the extensive medical staff conducts complete physical examinations and offers special obesity and geriatrics programs.

Recreation means swimming (in one of the three heated pools or in the Mediterranean, for which you have the private La Cabane Beach Club), cycling, sailing, squash. Calisthenics on the palm-shaded lawn are only one of the exercise classes. Also available is private instruction in tennis, swimming, riding (the club has its own stable), and golf.

Incosol's shape-up philosophy incorporates education and entertainment: each air-conditioned guest room has a TV with English as well as Spanish broadcasts, and a weekly schedule of classes lists workshops in painting and photography as well as lessons in Spanish and flamenco dancing.

In a handsome Spanish-style building near Mijas, between Marbella and Malaga, is the newest **Louison Bobet Institute of Thalassotherapy**, with heated seawater pools and whirlpools, plus the classics—mud baths, algotherapy, saunas, massage, submarine showers—guests live across the narrow road at the new five-star **Hotel Byblos Andalusia** (sister of the one in St. Tropez). Its span of bright-white, red-roofed buildings indented with balconies looks out on lush gardens, cool patios, and two eighteen-hole golf courses designed by Robert Trent Jones.

Three restaurants serve spa cuisine as well as the tantalizing fish specialties for which the Costa del Sol is so well known. A special treat: the sweet old village of Mijas itself, with its winding streets, tree-lined plazas, typical Andalusian buildings. Just above the village is a mountainside renowned among lepidopterists for its many species of butterfly.

—DESPINA MESSINESI

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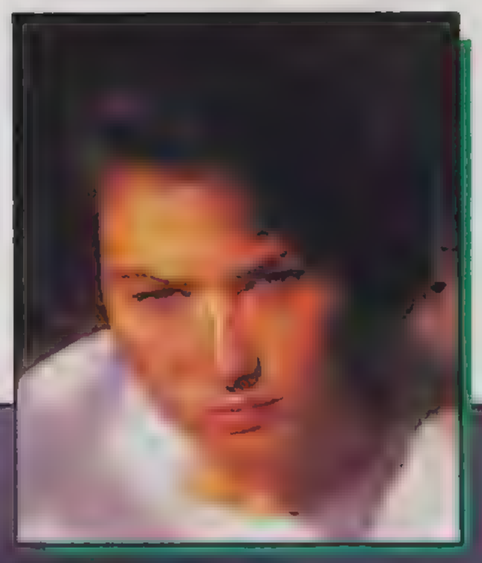
(Continued on page 266)



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(Continued from page 264)

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VIEW

COUTURE: PARIS
Over the top!

Quick takes from Paris summer couture collections: When designers pull out all stops (and they did this year), when beaded birds take flight and crystals glisten, what's in it for you? Washes of pale. . . a pants-dressing return. . . cues to fall's new shape-up.

State of the artist: YSL

YSL's high kick

SUITING UP

The clue-in: a softer sense of coloring; a "colored" jacket with a neutral skirt. Jackets go longer, may button up in brass, sit close to the body.

Mixed match: Dior

BEJEWEL...

Bedazzle: the other side of couture—the most! YSL jewel jackets, art "hommages," Ungaro dressing to the nth degree.

Ungaro's fan dance

Plays of pale

Think pink: Chanel

Valentino's top brass

PALE DETAIL

YSL "reinvents" color: bow-tied necks, plays of pale *(Continued, page 274)*

GUY MARINEAU, ROXANNE LOWIT

KRIZIA

FOTO GIOVANNI GASTEL

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L E O N M A X

VIEW

COUTURE: PARIS

SKIRTS: THE FULL STORY

A couture constant, a tip-off for the future: the swing, swoosh, of a fuller skirt—longer by night, always falling from a small, high—higher—waist.

The right puff: Chanel

Chanel suit shape-up

Lacroix—with a gypsy flip

NEW CURVES

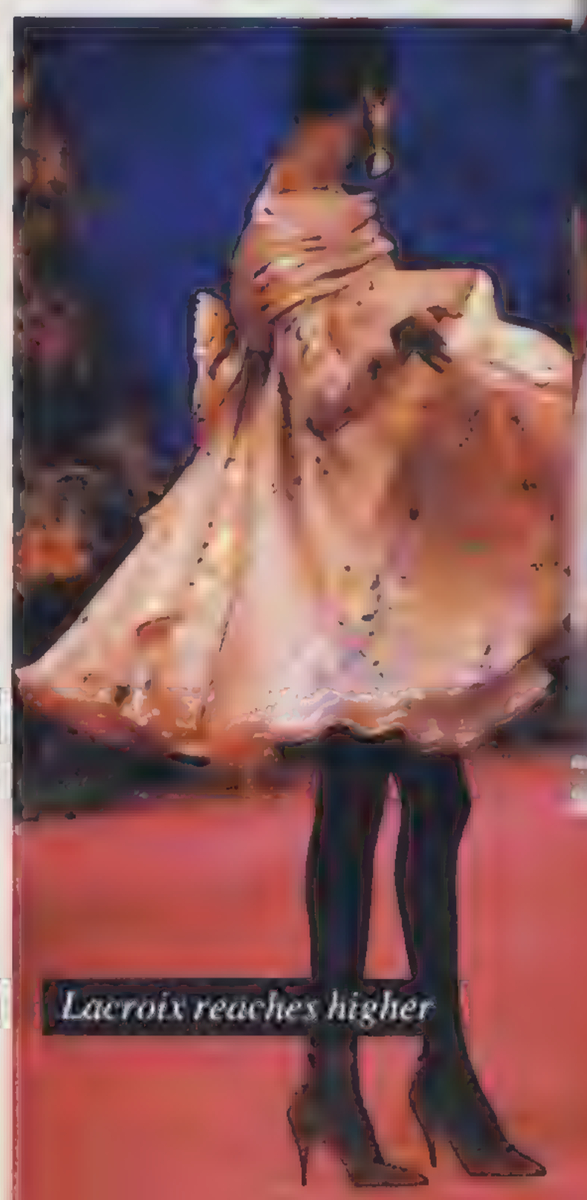
More than hemlines, what makes news: shaped waists, curvy skirts, an easing-up in general. It all starts with a visible sense of smallness through the torso.

Past perfect: Ferre

Chanel '30s review

OLDIES, GOODIES

Unable to resist the temptation of a backward glance: Ferre does Balenciaga—a '50s take; Chanel relives '30s Chanel.



Lacroix reaches higher

Full swing at Ferre

GUY MARINEAU

("View" continued on page 278)

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VIEW

COUTURE: PARIS

SOFT STUFF: PANTS

Pants dressing—conspicuously missing from last year's couture—now has a distinctive presence. The change: softness—at night, even more softness. A new high-riding waist. YSL's "perfect" trouser length: anklebone.

("View" continued on page 280)

YSL: "perfect" suiting

Lacroix high-rise

Dandy tailoring: Chanel

Lacroix takes it easy

YSL's short-cut leg

GUY MARINEAU, ROXANNE LOWIT

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VIEW

FEMINISM AND FASHION

In a year when "femininity" is more the runway message than "feminism," what's a modern woman to do? Here, Krizia's Mariuccia Mandelli...

Mariuccia Mandelli is not a shy, retiring woman—or someone apt to show up in frou-frou. She and her husband, Aldo Pinto, own and run Krizia, the $140 million company in Milan that turns out, among other things, the heart and soul of many a powerful working woman's wardrobe. She also co-owns La Tartaruga, an Italian publishing house for women authors. While Mariuccia does "not participate in any political feminist programs," she is, visibly, a strong, independent '80s woman.

On the runway, other stances show up as well. For spring, skirts and tops are apt to wrap, revealing lots of leg; flirtatious ruffles, ruches, puffs, and pleats abound. In a season of short skirts, Krizia skirts are some of the season's smallest.

Contradictory statements? The days of identifying a feminist, says Mariuccia, by the clothes that she wears are long gone: "A woman who has arrived at an understanding of her role in the world doesn't need sloppy or masculine clothes, the exterior signs of feminism."

The current state of women's lives, in fact, may be allowing for a certain "rediscovery" of femininity as well. "As long as a woman is proud of being a woman, she should exalt and stress her femininity with grace. And, if she wishes," says Mariuccia, "with a little irony. If a woman feels comfortable wearing a miniskirt, why should anyone criticize her?"

Most of all, she believes, changing times have made way for freedom of choice. While she was dressing for a recent fashion-awards ceremony, Mariuccia says, her husband/partner quizzed her: "How can you design a collection of short skirts and pick up the prize wearing pants?"

"I knew I would feel more comfortable in pants," she said. "Women should have the independence to decide which is the right moment to wear a miniskirt and which is not."

While women are, for the most part, more sophisticated in their approach to fashion than ever before, Mariuccia believes, it's still a designer's responsibility to create clothes that don't exploit sexuality. "A good dress should always create the impression of a woman with substance, not simply a sex object. It should suggest that she is a sexual, sentimental, social, and independent human being."

What Mariuccia deplores most, in fact: the current trend toward clothes that readily allow some women to overdress. "I've seen well-known designers design clothes that make a woman look like a lamp shade." And the real affront to women is exactly that: "A badly designed dress."

("View" continued on page 282)

Ruffles and the modern woman: Krizia's Mariuccia Mandelli, above right, with models on her spring/summer runway.

GUY MARINEAU

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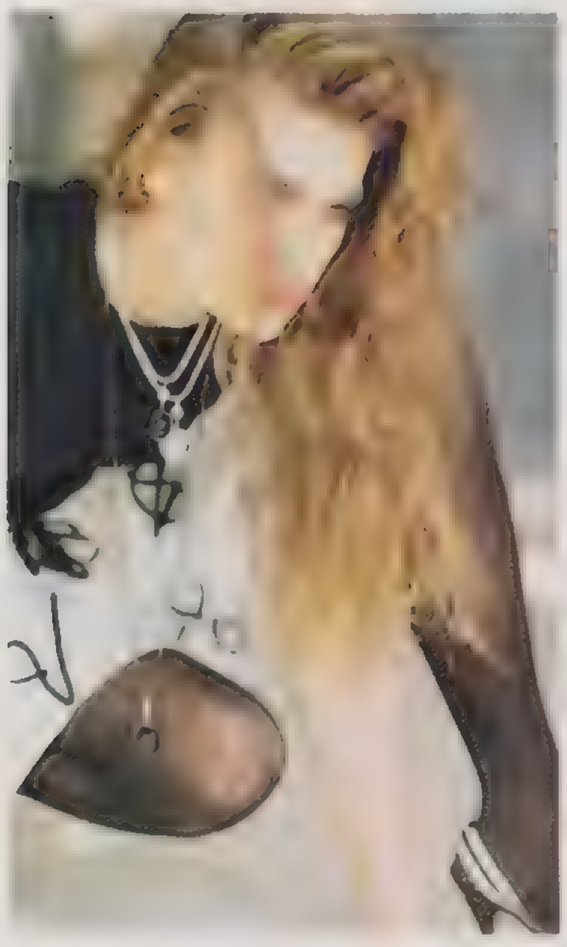
VIEW

OBJECTS OF AFFECTION

Newest accessory? The personal object—for unexpected charm

They are perfectly familiar items, and they are turning up in some of the most unfamiliar spots. A set of house keys—in silver—for example, is strung onto a black braided cord and worn about the neck; each key separated by a large silver safety pin. The tiniest silver picture frame, often from Tiffany's, is slipped onto a chain and slung about the hips. A working camera—pint-sized, plastic, and decorated with bright modern designs—substitutes for a necklace under a young woman's open-necked blouse. East Coast to West, it seems, small objects with real-life functions are suddenly exerting a design gravity of their own. No longer relegated to the top of a desk or bedside table, they have become instantly mobile. As modern, sculptural "jewels," Tina Chow, similarly, hangs a big chunk of crystal off a woven cord; Elsa Peretti baskets become neck objects. The result, either way: a very charming kind of personal style, a new route to ornamentation that comes strictly from the self. (*"View" continued on page 284*)



Above, marbles strung on chains (from Arlene Altman). Below, antique Verdura.

Personal jewelry: at waist, above, Tina Chow stickpins, pearls as big as the Ritz. Right, Kieselstein-Cord letter opener and 'forties compact hung off a belt.

Collectibles, above: Harry Winston gold and diamond whistle; Elsa Peretti mesh bag and basket on tasseled cords. Below: A handful of lockets, crosses, collapsible glasses, James II Galleries Limited.

PHILIP DIXON Hair, Seema Radealli for Clayton makeup Paul Gobel Details, last pages

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VIEW people in fashion are talking about what's coming...

What's news: "buys" for any season—watches, shoes, easy day dressing . . . hot shops . . . new beat-the-airline luggage

What's new? Come fall, new directions from some notable designer names. Italian Gianni Versace's looking to younger, easier-going clients: with a new—additional—Up Date collection of inherently casual pieces. Best news: Up Date prices are geared at 20-40 percent less than what's familiarly Versace. . . . Calvin Klein, undeterred by Dow Jones, has new Calvin Klein Furs—produced by Alixandre, designed by Klein: who sees furs, more often than ever, turning up in working women's wardrobes.

People are talking about . . . finds of the season . . . and some of the best summer finds at this moment aren't specifically seasonal. Witness the craze for washed silk: this soft, casual-seeming silk turns up as a look of choice in Donna Karan's summer body suit-based collection, fall from Shamask or Cathy Hardwick, anytime at Go-Silk, where it all started. Key pieces everywhere: newly soft trousers, T-shirts, jackets, short skirts. . . . Great day shoes? Woven leathers turn up high and low, in "luggage" colors (at Donna Karan, Joan & David). Diego Della Valle puts a stretch sandal in black-and-white "tweed"; Andrea Pfister prints a perfect lizard pump with animal spots, metallic sheen. The result in each of these summer shoes: a sense of texture, a neutral coloring for now or whenever. . . . At a time when "classic" is in the air . . . and quality its ever-present companion, New York's Tiffany & Co. has just introduced its first "new" watch in ten years—the Blancpain from Switzerland. Some are moon-phase, others classically simple; they may take an orange ostrich band or tan kid, but the real Blancpain twist: not high-tech quartz, but hand-wound movements.

Home, more and more, is where the designer's heart is; clearly, it's where added customers are these days, too. For spring, Ralph Lauren stirs up safari or Palm Beach memories in his Home Collection—both, interestingly enough, with a base of spring-fashionable madras and Paisley fabrics. . . . In New York City, Norma Kamali now is revamping her downtown SoHo shop. To open there this month? A wholly new group of Kamali-created home furnishings, linens, window, wall, and bed coverings . . . plus some added "atmosphere"—antique hats, jewelry, offbeat goodies put together by Kamali; all a long, long way from her famous days of "sweats." . . . When the name of the game, increasingly, is service, NYC's Pratesi shop of more-than-luxurious Italian linens may well be one step ahead. They offer at-home appointments/consultations for clients: not simply for shopper convenience but also to provide bedroom decor/decoration advice on site, the right linens for the right bed.

The switch: Airlines are passing increasingly restrictive rules about carry-ons. Many now hold to a two-bag rule . . . and one of those could be a briefcase. (Eastern Airlines, for one, limits each of two carry-on bags to twenty-five pounds.) What does it mean to fashion? More "weightless" luggage solutions, bags that can take on many a use. Two that do are Prada's tough nylon totes (clear green is the season's color) and, from Lancel, carry-ons with a "rubbery" look, a blast of brilliant blue or red, or the simple, hardworking appeal of black.

"Home, more and more, is where the designer's heart is;

clearly, it's where added inspiration is, too"

Stark in shape, always with stretch, Marc Audibet's clothes, invariably, show a sense of "modern." This fall, this young Paris designer's looks may well be easily accessible, too. Audibet is making the first sportswear, ever, for Danskin: dresses, skirts, tops, pants of Lycra and wool or cashmere. For workday or weekend, all with the easy appeal of body/dance clothes. . . . Fans call them "barrel rings"; London jeweler Elizabeth Gage, this season, tags hers "Templar." These broad bands of gold come with small jewels, insets, details fit for a stylish Crusader . . . or '80s woman.

Actor Michael Crawford's "Phantom of the Opera" mask may be the accessory of the season, but any number of New Yorkers next month (May 11) plan to give him a run for the money at the New York Philharmonic's "Night in Venice" ball. Under the aegis of Tiffany & Co., designers/decorators/celebs have made and auctioned off masks: Zandra Rhodes to Gloria Vanderbilt. Barry Kieselstein-Cord's "gala" mask? Of solid gold.

FOR FOLLOWERS OF "NAME" BOUTIQUES . . . AND SUNGLASSES FANS, THE "COOL" NEWS: A NEW ALAIN MIKLI SHOP IN NYC—ON FASHIONABLY "IN" DOWNTOWN FIFTH AVENUE. AMONG THE RACY FRAMES OF MIKLI, THERE ARE MIKLI-PRODUCED SPECS DESIGNED BY MAUD FRIZON, CLAUDE MONTANA. . . . SUPPOSEDLY STRONGER THAN COTTON, WITH THE FEEL OF LINEN OR SILK, A NEW FASHION FABRIC IS COMING FROM JAPAN. THE CHIC WEARS OFF A BIT WHEN YOU HEAR: THE NEW WONDER FIBER IS PINEAPPLE LEAF, FROM A PHILIPPINES CANNERY.

—KATHLEEN MADDEN

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THE DISCOVERY

Scientists at Estée Lauder have been working on the mysteries of aging for years, and now the results are in. Dr. Walter Smith, Vice President of Research and Development, explains: "Today, advanced technology, borrowed from the biochemical sciences and from the space program, helps us understand changes in the skin which we could only theorize about as recently as five years ago. The result, of course, is a far better understanding of the structural makeup of the skin, how aging changes its appearance, and how cosmetic products can help improve skin's appearance."

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THE RESULTS

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Calvin Klein Sport

The truth about summer fashion

discussion & debate

The real truth: "summer fashion" is fast becoming a contradiction in terms. Summer may bring out the best in a lot of things; fashion design isn't one of them. Which is very apparent if you're trying to find something new and different to wear to an office or in a city once hot weather hits.

What often passes for summer clothes? Lightweight wools left over from spring collections. Bare sun dressing left over from "resort" collections. T-shirts and shorts left over from the beach and tennis circuit. Overdesigned and uptight suits and dresses left over (or so it seems) from another era.

Where are the real clothes of summer? And why the lack of designer interest? Some maintain that women are reluctant to spend "real money" on clothes with such a limited life span. Still others contend that women already have all the summer clothes they need. Do they really want another white linen jacket? Another tank top? Another thing in khaki?

All of which avoids the real question. Fashion needs don't change with the weather: clothes equal to an urban/working environment are always the clothes most in demand. Any season. What summer does: puts a different spin on things, adds another requirement—for a certain degree of informality.

Let's stop right here—informal is not another way of saying leisure. Between the world of leisure dressing (and no one would deny its place or attraction in summer) and the world of overdressing (still very much in evidence), there *is* something else. It's an approach to real dressing that's freer, more relaxed.

Informality in a modern sense is based on clothes with a slightly unconventional character. This is not the place for establishment or cookie-cutter looks. Instead, there's a free-spirited, more casual quality to what you like most. Clothes open to a wider range of possibilities. They work and can be worn more than one way. They allow you to break a few rules—and still be "dressed." And this easier, relaxed sense of daytime style is increasingly becoming a standard by which to judge the best contemporary fashion...any time of the year.

news & previews

Summer is less about "news" in a traditional sense, and more about finding certain key elements that see you through the season. The best....

The jacket that's softer, a little longer—sometimes soft as a shirt, and worn over a second shirt. Or worn over bareness—summer skin, a new-shape tank top, a small tube dress...Another way jackets have evolved—shorter, shapelier, often in a graphic pattern.

The short skirt that's softer, flippier at the hem. Or a soft divided skirt—leggy, without being overly abrupt....What changes skirt classics—a change of texture. This summer's best "jeans" skirt...is in washed silk. Ditto for a short little trouser skirt.

The perfect white T-shirt that's a body suit. Clean. Cool. With a low bateau neckline. In washed silk (clearly a summer favorite), it's a nonstop base for dressing.

The perfect white shirt— with a different neckline—opened, barer. And a different fit—big and roomy on top, held over the waist by a stretch band that controls the fullness.

And softer trousers—a strong point in summer day dressing. Now, roomy without being full—sharply pleated, straight-legged.

Height of informality—and an easier style: black denim. A standout this season in all degrees of dressing—from beach to city...from the most traditional jeans jacket to the most sophisticated long-but-leggy narrow skirt. Best look of black denim—worn with contrasting black-and-white patterns (best look of a lot of things this summer!).

Something for a change— fast, fun—these are elements that give a turn to summer pieces—new and not-as-new....

Something gutsier...the braided leather belt—the season's key accessory. In natural to darkest brown; in varying widths. To belt trousers. To cinch a soft jacket. To control the softness of a shirt.

The same gutsy quality ...in woven and braided leather sandals—rugged, flat.... In new rougher moccasins of surprise pale-color suede ....And in big, bold, round-faced watches.

Something colorful: spirited earrings of papier-mâché—geometric hoops and flowers in cobalt, chrome yellow, fuchsia. ...Or brilliant designs in high-tech plastic—oversized rings and bangles....Very colorful: hand-painted mesh in dazzling combinations for a new evening belt, bag...or cuffs to flash-up khaki, white duck, denim.

Something flowered...as in a sheer chiffon scarf...or a soft little cotton beret.

Something paler...which describes summer's prettiest makeup colors. New-age pinks. Gold-lit nudes. Sheer peach.

Something shiny...the perfect all-around summer shoe—in muted gold, a bare, strippy sandal on a squat Louis heel ...day to day, day to night.

Some things to think about... Summer fashion can raise more questions than it answers. About finding real clothes. About the desired degree of informality. About where you draw the line....On a totally different level, the spring/summer couture—the story that starts next page—raises another set of questions. About what's fashion. And what's art. And where you draw that line....Still other questions asked in this issue concern beauty/fitness in a modern sense. All questions worth asking. Some of the answers may be clear cut. Some open to interpretation. All worth exploring.

Flight of fancy: Saint Laurent's extraordinary Braque-inspired evening dress. Worn by Christy Turlington. On couture pages: hair, Sam McKnight for La Coupe, NY; makeup, Kevyn Aucoin; hairpieces, James Harris. Details, last pages.

Penn

Glorious

COUTURE AS ART

The couture...theatrical, spectacular, entertaining. But was it fashion? Or was it art? Or fashion as art? At Yves Saint Laurent, amazing Cubist embroidery — notably Braque — along with a blaze of Van Gogh sunflowers and irises. In the exuberance of Christian Lacroix, echoes of the theatrical style of Picasso and Léon Bakst... in romantic dresses at Chanel, echoes of Winterhalter portraits...and in the artistic expressions of Emanuel Ungaro, the height of couture craftsmanship...

What to look for this season? Not for fashion "messages." But tendencies, ideas. The most outstanding: the idea of color. That new sense of coloring — and other things to consider — in the story on these fourteen pages. Starring four remarkable beauties — Christy Turlington, Cindy Crawford, Katoucha, and Fayel — and photographed by Penn...

At Saint Laurent . . . color nuances. *Opposite:* his standout pants suit. . . . *This page:* nighttime wonder—the Braque-embroidered navy satin evening dress. Worn by Katoucha. Details, last pages.

The art of
Yves Saint Laurent:
a genius for coloring...
extraordinary
ornamentation

B raque evening cape, *left*....Glorious excess, *right*. On both pages, Katoucha. For details, see next to last pages.

Penn

In full flower...
the exuberance of
Christian Lacroix
...and the masterful
seductiveness of
Emanuel Ungaro

Lacroix signatures, *left*: the vivid colors, clash of pattern—his bolero and mix-of-print dress. . . .Tour de force, *right*: the "flower" bolero and crinkled silk evening dress at Ungaro in an exceptional shade of peony. On both pages, Katoucha. Details, see last pages.

Penn

The world according to Lacroix: dramatic in coloring, striking in shape

Bold statements, short jackets. *Left:* bolero and high-rise pants. Worn by Fayel. . . . *Right:* shaped jacket, brilliantly colored. Worn by Christy Turlington. Makeup, *right*, from Prescriptives. Details, next to last pages.

Penn

Saluting...
the unique sense
of coloring
at Saint Laurent
... his eye
for witty detail

Subtle shades in suede, *left*. Worn by Fayel. . . .*Right:* Cubist geometry—the suede hat and Braque-embroidered jacket. Worn by Cindy Crawford. Makeup, *right*, from YSL Beauté. Details, see last pages of this issue.

Penn

The art of
dressing at night
perfected in black...
at Valentino,
at Chanel

The hourglass evening dress at Chanel, *this page*: black chiffon and satin ribbon. Worn by Cindy Crawford....And, *opposite*, Valentino's embroidered halter dress. Worn by Fayel. Makeup, *this page*, from Chanel. Details, next to last pages.

kim basinger

A powerful

Kim Basinger—strong, sensuous, spirited, reflecting a new ideal, a new image of "beauty." Beyond the obvious, the star looks and star quality, there is something else projected here, something more powerful, more compelling.

And in that difference—a symbol of beauty in the modern sense. With a strong sense of well being and health; intense energy; a gutsier, down-to-earth attitude. What goes into that is the subject of this issue's special report.

The starting point, next page, Kim and the adventure of a lifetime—on safari in Kenya. The kind of complete break from the everyday that awakens the senses and allows for the pleasures of a totally different reality.

Sheila Metzner

Wilderness, pure and powerful—we went looking for it in Africa and found the spirit of safari and the magic of Kenya, captured here by photographer Sheila Metzner on the face of one of the world's most beautiful women, Kim Basinger. BY STEPHEN DRUCKER

Basinger has a brief but intense encounter with a cheetah named Dooms. "I know you're really a wild creature," she tells him. "I don't expect you to be comfortable with me." But comfortable, Dooms is. These sixteen pages: hair, Rick Provenzano for Beverly Hills Cut salon; makeup, Andrea Paoletti. Details, last pages.

Sheila Metzner

...some

thing Wild

basinger—wild!

"...at night ... the campfire burned before the tents. You could look through and beyond the veils of scarlet and see shadows of the world as God first made it and hear the voices of the beasts He put there. It was a world as old as Time, but as new as Creation's hour had left it." —*West With the Night*

There are no more Everests to climb, no more Chinas to open. The world is known, explored; the frontiers, if they are still there, are very well hidden.

They are still there. Africa is still there. Right now, within modern Africa, the traveler can still find the mythic continent. Africa remains wild, and there need be nothing but a flap of canvas between that wilderness and you. Even the most luxurious safaris cannot insulate you from the sense of danger, awe. The adrenalin still pulses, the edge still makes itself felt—Africa is that powerful. It is not about to be tamed.

On the contrary, Africa tames you. It restores your senses. It alters your perspective—your sense of scale, your sense of what's wild and what's civilized. The African landscape—raw, pure, otherworldly—clears your thinking; and it is still possible to be as alone with this landscape as you want to be. You start to feel rather small there, and that can be exhilarating, the sort of sensation that could compel you to travel around the world.

Vogue went to Kenya to find the frontier, the edge, that line between the tame and the wild. And we took one of the world's most beautiful women, Kim Basinger: an actress whose screen image walks the edge; and, as it turned out, a woman with gutsiness, strength, real spirit.

British Airways' 747 from London to Nairobi is like some great colonial steamer, filled with the remnants of the Empire. Around us, there are families with a faint air of privilege; and blond African cowboys with strange English accents. Here and there, the freshly pressed Banana Republic shirt.

At dawn, in a mist that borders on theatrical, our flight arrives in Nairobi, the greatest city between Cairo and Johannesburg. We are not out of the airport before we see ostriches.

We are booked into the Norfolk Hotel, the half-timbered inn where all the great safaris have begun since its opening in 1904. *(Continued on page 314)*

Tents pitched in Amboseli, a raw landscape on the Tanzanian border, at the foot of Mount Kilimanjaro. Four miles high, covered with snow, Kilimanjaro fills the sky, but only at dawn and dusk, when the mists break. Guarding camp: Masai warriors. Details, last pages.

Sheila Metzner

"Africa is never the same to anyone who leaves it
and returns.... It is not a land of change, but it is a
land of moods, and its moods are numberless."
—West With the Night

basinger—wild!

Early each morning, late each day, the safari sets out in search of elephants, lions, cheetahs.... Across Kenya, the African driver, Peter—guide, protector, ambassador—knows every [illegible] every dirt road. He can forecast the weather by the color of the sky; his talent for spotting animals is uncanny. How to find a lion: look for a gazelle stamping its foot; danger is near. Details, last pages.

Sheila Metzner

basinger—wild!

On the terrace of the Karen Blixen house, the famous "farm at the foot of the Ngong hills," Basinger in the grip of a falcon—a precious *objet*, to be handled with care. Its remarkable little traveling hood sits on the hammered-brass African chest. Standing guard, a martial eagle, the stateliest of African birds. Details, last pages.

"Up in this high air you breathed easily, drawing in a vital assurance and lightness of heart. In the highlands you woke up in the morning and thought: Here I am, where I ought to be." —*Out of Africa*

Sheila Metzner

"...the Kenyan White Highlands [lie] under such an immense sky, that when you are first exposed to it, you may be seized both with vertigo—from the sheer speed and height of the clouds—and *folie de grandeur.*"

—White Mischief

(Continued from page 309) The House of Lords, it used to be called. Everybody in the lobby is wearing a jacket or vest with epaulets and mesh and at least twelve pockets. The palette runs from khaki to sage. The fantasy begins here, with a costume.

We reset our body clocks and rethink our manners. The pace of Africa is slow, the temperaments sweet. The voices are soothing, melodic, one step above a whisper. Everybody seems to practice gentle persuasion.

One day, as a prelude to the bush, we visit the Muthaiga Club, the last colonial stronghold in Kenya. The atmosphere is gin and tonic; very blond families arrange themselves around the pool, afflicted with mild ennui, the way they are in Ralph Lauren ads. It is like finding a lost episode of *The Jewel in the Crown*.

Our first real glimpse of Kenya comes an hour outside of Nairobi, at a vast ranch owned by a third-generation Kenyan and his American wife. We're sitting and having coffee, when a cheetah rubs against my leg and purrs.

The cheetah, who answers to the name Dooms, turns out to be their pet, the rare animal who walks the line between tame and wild. Cheetahs are very likable. They're dreamers: you find them in high places, sitting and staring for hours.

This cheetah becomes Basinger's first African soul mate. She lets it be known that she is squarely on his side: a vegetarian, and a supporter of an animal-rights group called Beauty Against Cruelty. The attraction to Dooms is immediate and mutual. Basinger starts to mother Dooms. She strokes him, he purrs. He nuzzles her, she nuzzles him back. She touches his tail, he sits up and growls. "Sorry."

A trained peregrine falcon is also on hand, and we get acquainted. This creature is like some precious *objet*; we handle him like a Tiffany lamp. Arab fanciers, we are told, gladly pay $150,000 for these hunting birds and their little hoods handmade of leather, gold leaf, and hair from a lion's mane.

The tame creatures intrigue us, but our minds are on the wild ones. Our convoy sets out for Mount Kilimanjaro, four hours from Nairobi. Close to our destination, we have a flat. In the midday heat, we find ourselves in a vast, silent, dusty basin at the foot of Kilimanjaro, four miles tall. Out of nowhere, we see a Masai tribesman coming toward us. *(Continued on page 401)*

Kenya at its most lofty, most spiritual: the falcon and Basinger, colored like a lioness. The light is luscious, the moment heady; shooting Basinger, photographer Metzner goes for what she calls "Amazon truth." Details, last pages.

Sheila Metzner

basinger—wild!

A Masai warrior's spear is
his most treasured object;
it makes him the most feared
creature in the bush.
Even a lion, the strongest
and wiliest of animals,
can be stopped in his tracks
by the sight of a Masai.
Details, last pages.

basinger—wild!

"Africa is less a wilderness than a repository of primary and fundamental values, and less a barbaric land than an unfamiliar voice."

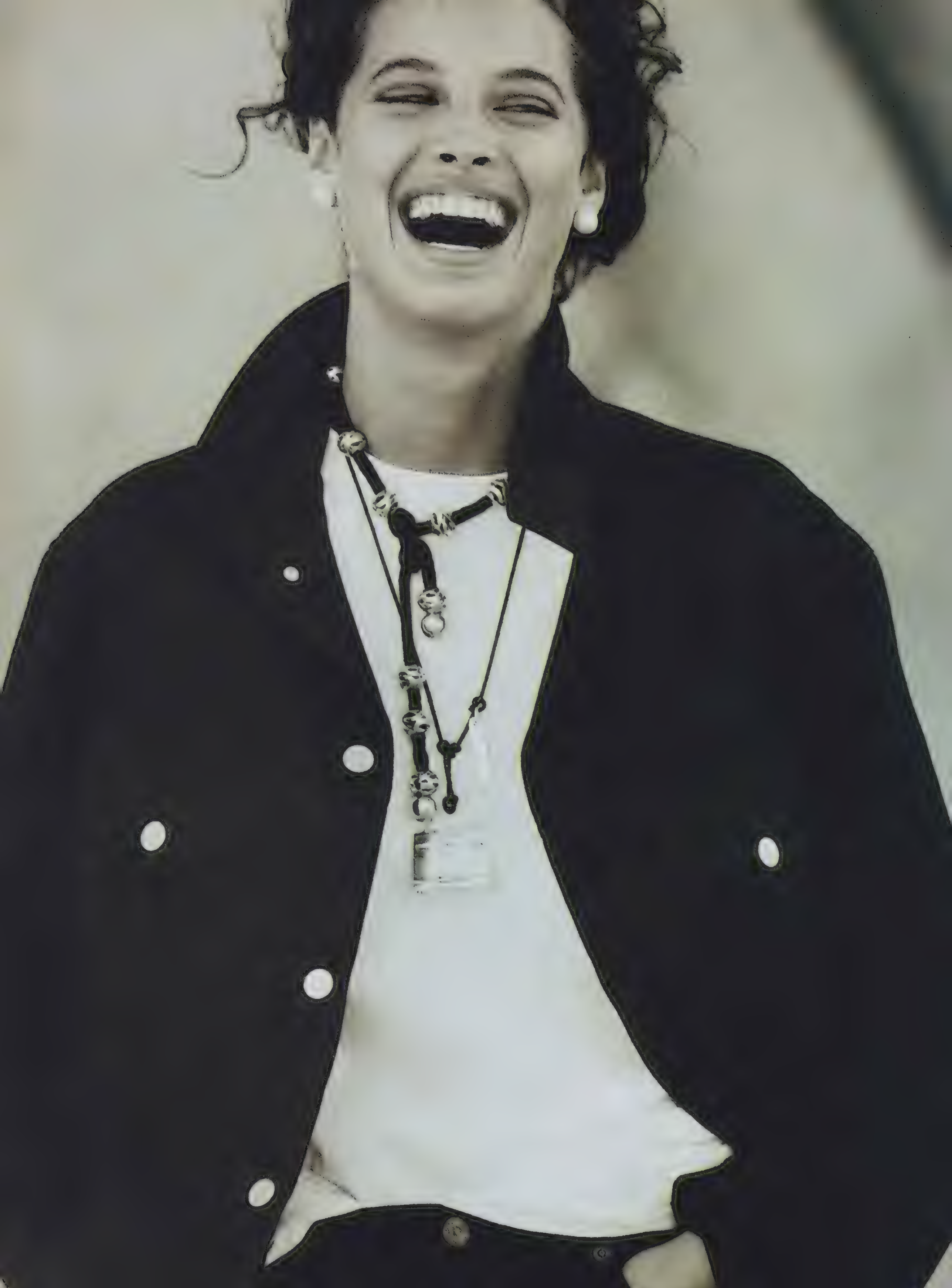
—*Beat Not the Poor Desire*

The Masai have mesmerized Basinger, as she has mesmerized them. She records their strange, reedy chants, then plays back the tape so they can hear themselves, perhaps for the first time. Then her turn comes; she sings for them: "This is the dawning of the Age of Aquarius." Details, last pages.

basinger—wild!

Sheila Metzner

"[Africa] has mothered
not only men, but races,
and cradled not only cit-
ies, but civilizations—
and seen them die, and
seen new ones born again"
—*West With the Night*



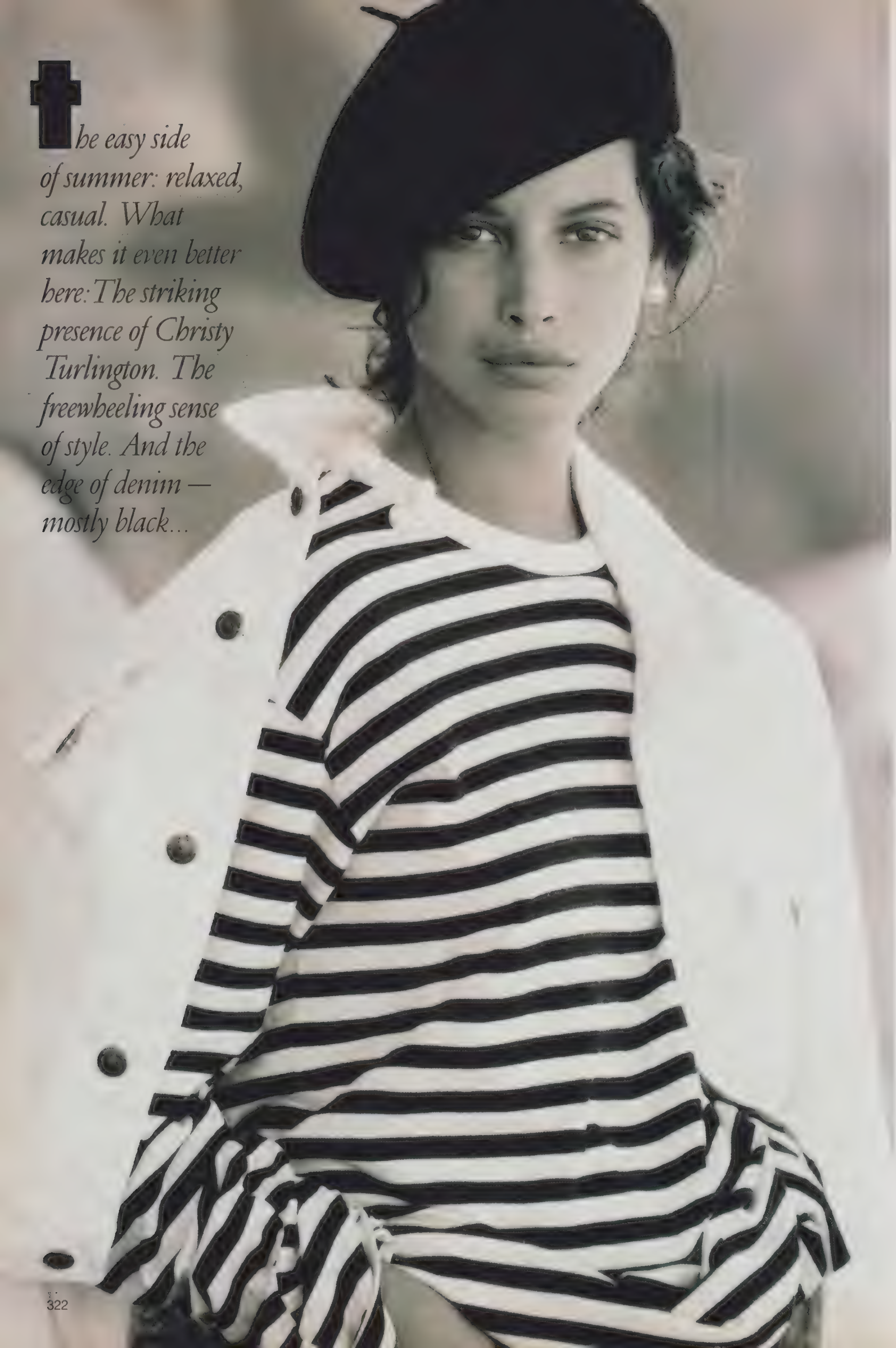
free spirit, summer style

...and a look at another side of modern American beauty, symbolized on these pages by Christy Turlington. What's different? The easygoing style. The high spirits. The very attractive, very believable good looks that radiate vitality, honest-to-goodness pleasure. What makes it possible: a new sense of things, new priorities, smart thinking. It's not a question of a hot new lipstick color that suddenly changes everything, or of an uncompromising just-for-summer kind of diet. What starts here—and continues on the next twenty-eight pages—the rewards of a healthier, "fitter" life (of which Christy is a shining example), along with the beneficial changes that can make it a reality for all of us. The rest is just icing on the cake...

On top of it all! An unmistakable look. An unmistakable feeling. Dressing to that mood, *left*—a great-looking black denim jacket, white T-shirt, silver for shine. "S" by Stephen Sprouse jacket, about $72. Bloomingdale's; B. Forman, Rochester NY; Gidding-Jenny; Marshall Field's. Penknife, Tiffany & Co. These ten pages: hair, Sam McKnight for La Coupe, NY; makeup, Mary Greenwell. For details, see last pages.

Patrick Demarchelier

The easy side of summer: relaxed, casual. What makes it even better here: The striking presence of Christy Turlington. The freewheeling sense of style. And the edge of denim — mostly black...



THE DENIM EDGE

The tops...in stripes. *Opposite*, stripes under a white cotton denim jacket. Jacket, from The Gap, about $48. Agnès B. cotton top, about $68. Agnès B., NYC, Los Angeles.... And, *this page*, a bigger, easier striped cotton top, black jeans, and a pocketful of pearls and lace! T-shirt, from The Gap, about $24. Levi's 501 jeans, about $32. The Gap. Details, see next to last page of this issue.

Beauty Note:
Fragrance edge—
the instant allover
lift from Clarins
exhilarating
Eau Dynamisante.

Patrick Demarchelier

What everyone loves about easy summer—adding something just for fun. *This page,* the bare slip dress (about $175) from Jean Paul Gaultier Junior. Bergdorf Goodman.... *Right:* Playing it up—the "rich" T-shirt, sequined jacket, black Levi's 501 jeans. Top, Boy-Girl Tees by Tracey Glick/Soho Tee Shop. About $13. Jacket, Suzana Monacello. Nan Duskin, Philadelphia, Baltimore; Linda Dresner, Birmingham MI. To order at Saks Fifth Avenue. Details, more stores, last pages.

Patrick Demarchelier

·RICH
©1987 Bo

THE DENIM EDGE

Cool, attractive, no-fuss jacket dressing, *left*. Short-sleeved black denim jacket (about $190), tan denim skirt (about $65), and T-shirt with a "message" (about $25)—all from Jean Paul Gaultier Junior. Bergdorf Goodman. ...Revealing, *right*: the small striped tank suit, button-front black denim skirt—great body dressing (great legs!). Agnès B. body suit, about $56. Agnès B., NYC, Los Angeles. Moschino skirt, about $175. Barneys New York; Caron Cherry, Coconut Grove FL; Russo, Chicago; Shauna Stein, Los Angeles. ...*Beauty Note*: Great body "finish," *right*—Benetton's new Colors de Benetton body lotion. Details, see last pages.

Patrick Demarchelier

Terrific shirt stuff! The more the merrier, *this page*. All, Agnès B. Cotton checked shirt, about $85; black on white rayon, about $96; white on black linen, about $158. Agnès B., NYC, Los Angeles. ...*Opposite*: the shirt as a jacket in cotton print (about $125). Over a barely tied chiffon print shirt (about $220) and shorts (about $105). All, Jean Paul Gaultier Junior. Bergdorf Goodman. ...*Beauty Note*: Color touch, *right*—Clarion's Peppermint lipstick. Details, see last pages.

THE DENIM EDGE

Whether a woman's concern, today, is her looks or her life style, her choices are smarter: Sun in small doses. Regular exercise. Desserts—once in a while. The payoff *is* measurable—in "numbers" that reflect lowered body weight, fat, cholesterol...the reward, symbolized here by Christy Turlington's good looks.

Mallon, Jean Anne Cole Collections. These four pages: hair, Sam McKnight for La Coupe, NY; makeup, Mary Greenwell. Fashion details, last pages

Patrick Demarchelier

A new sense

The expert consensus: when it comes to our looks, our lives, our health, we're in the driver's seat. From the amount of sun we allow our skin to the grams of fat we consume in our diets, we're making choices that affect appearance, vitality, well-being. Here, current expert thinking—from diet to habit reform—to a new age of skin care and makeup...

The mind/body link is a powerful incentive to living a fit, healthful life. We may know the facts—the dos, the don'ts—but implementing them is another story. Truth is, women's attitudes are often shaped by their relationships—frequently the positive force behind a take-charge attitude, a healthy stance—symbolized here by Christy Turlington.

Denim jacket, $68 from Guess? by Georges Marciano. Fashion details, page

habits:

the health makers/breakers

A fitter, healthier body begins in the mind, with the decision to change: to alter the habits both experts and evidence point to as contributing to overweight, heart disease, stress —"life style" illnesses. Here, secrets to success: changes to make, how to change, the help available. By JANICE KAPLAN

Philosophers have pondered the connection between mind and body for centuries. The Judeo-Christian ethic holds that the body is a servant of the mind. Eastern philosophies suggest a more gentle connection, urging meditation and self-awareness to forge a body/mind link. Now, a new theory is emerging. The idea: There's no duality between mind and body.

As researchers learn more about how both mind and body function, it becomes increasingly difficult to make sharp delineations. The best example: the changing definition of disease. In the early part of this century, as scientists developed an understanding of bacteria and viruses, disease became defined as a simple matter of contact with a germ. Experts now believe that most diseases involve far more than that. Not everyone exposed to the same germ gets sick. The current thinking: many illnesses are the result of multiple factors including stress, fatigue, and emotional issues.

Doctors have begun to refer to some illnesses as "life-style diseases": a constellation of symptoms and illnesses affected by human behavior. Smoking, for example, is the precipitating factor in about one third of all cancer deaths. It's a habit that can be changed. Similarly, some people may have a genetic predisposition to heart disease, but controllable behaviors—including weight, levels of exercise, and blood cholesterol—will help to determine when—and whether—they suffer a heart attack.

"We all have the potential to influence our health," says Steven Locke, M.D., director of Computers in Psychiatry, Beth Israel Hospital in Boston; assistant professor of psychiatry, Harvard Medical School; author of *The Healer Within*. "We do have genetically determined vulnerabilities, but we must learn to stop doing things that, within that range, make us sick."

How to do that? Knowledge about controllable ways to improve one's health doesn't always translate to action. "Behaviors such as smoking, drinking, and overeating often take on a life of their own," says James Spikes, M.D., associate clinical professor of psychiatry, Albert Einstein College of Medicine. "Motivation for the behavior is often deeply unconscious. Even once it's analyzed and understood, it's still hard to give up."

MIND LINK: HABITS

Once a habit is established, however unhealthy it may be, it becomes difficult to change. "In the short-term, the habit is usually gratifying, soothing, or pain-relieving," says Mitchell S. Rosenthal, M.D., president, Phoenix House Foundation. "You know it's not good for you, but it *feels* good." The mind is happy to play along, denying long-term consequences. Experts believe that most educated smokers know that they are endangering their health; but the comfort they get from a cigarette is so great that they're willing to take the chance.

Resisting immediate satisfaction is against human nature. "We're genetically wired to be sensitive to short-term consequences," says William Myerson, Ph.D., associate director, Institute for Preventive Medicine, Methodist Hospital, Houston, and assistant professor of medicine, Baylor College of Medicine. "Organisms that don't pay attention to short-term results may not live to reproduce." Adolescents are particularly focused on the present, which may explain why so many of them begin to smoke. Women rarely *start* smoking after their mid-twenties. Problems like overeating or alcoholism can begin much later, since the baseline behavior—eating or drinking—is already part of everyday life, and it's easy to slip into excess.

Long-term consequences may be understood intellectually, but they rarely hold much emotional sway. Dr. Myerson finds that people are most likely to make a decision to quit smoking for immediate reasons: "They're coughing, getting hassled in restaurants, or someone they respect becomes critical of them." Otherwise, the body's need for nicotine and the mind's capacity for denial are too potent. "Intellectually, you know the dangers," says Dr. Myerson, "but you tell yourself, 'My aunt didn't get lung cancer, so I won't either.' "

Overeating is also a problem in which mind and body conspire against one's long-term interests. "In a sense, women who want to be thin are fighting their own instincts," says Theodore Van Itallie, M.D., co-director, Obesity Research Center, St. Luke's-Roosevelt Hospital Center, New York. "The body is programmed to seek and store food: evolution didn't plan for an environment in which food is readily available. You may know it's good to restrain your eating and not *(Continued on page 395)*

Patrick Demarchelier

diet for a new decade

Nutrition science is young, but there's evidence to prove: you are, in fact, what you eat. A diet low in fat, high in fiber positively affects health, heart, body fat. Here, what experts now believe: that success in maintaining "ideal" weight comes from a lifetime of sane eating habits.

Edited by DOROTHY SCHEFER

EDITOR'S NOTE: *The following diet is adapted from "Cardiac Cuisine: A Guide to Healthy Eating," published by the University of Wisconsin Hospital and Clinics. Copyright, 1987, the Board of Regents of the University of Wisconsin System. (For a copy of the complete diet, send $9.95 to the University of Wisconsin Press, 114 N. Murray, Madison WI 53715.)*

Eating habits develop throughout our lifetimes. When some of these habits need to be changed, the process is a long and slow one. While it's relatively easy to learn the dos and don'ts, the challenge is putting new guidelines into practice.

The goal of the low-fat, low-cholesterol, low-sodium guidelines here is to help make diet changes more easily and to control the factors—unhealthy blood fat levels, high blood pressure, diabetes, and obesity—that may increase chances of developing heart disease.

TEN BASIC DIET RULES: EAT...

1. Fewer calories (less volume of all foods).
2. Less fat and saturated fat (less fatty meat, fewer fried foods, less whole milk and whole-milk products, less of all types of fat added to food).
3. Less cholesterol (fewer egg yolks, less liver and shrimp, smaller meat portions).
4. A moderate amount of polyunsaturated fat (using margarine and vegetable oil when adding fat to foods).
5. A moderate amount of sodium (fewer processed foods, fewer pickled or cured foods, less added salt).
6. A moderate amount of sugar (limiting desserts and sweet foods to no more than 2 servings per day).
7. A moderate amount of alcohol (no more than 2 drinks per day).
8. A moderate amount of caffeine (a limit of 2 to 3 cups of regular coffee per day).
9. More fiber and carbohydrates (more whole grains; more breads, biscuits, and muffins made from whole grains; more fruits and vegetables).
10. Adequate calcium and potassium (more skim or low-fat milk and milk products; more fruits and vegetables).

REDUCING FAT GRADUALLY

Until recently, identical diet recommendations were made to everyone. Experts found, however, that while some people improved cholesterol and/or body-fat levels by making these changes, others—on the same diet—did not. The result was revised American Heart Association diet recommendations, based on a new two-phase approach.

A benefit of this approach: it consists of slow, steady change, which is not only easier to achieve but is more likely to be permanent than sudden, drastic diet changes.

For example: Imagine the reaction of a person who, after drinking whole milk for years, is told to switch to skim. Though she may try skim milk for a week or two, she'll likely decide she dislikes the flavor and consistency so much that she returns to using whole milk. A more practical transition: using 2 percent milk for a few months, followed by a gradual switch to 1 percent, then to skim milk.

Recommended daily fat intakes

Daily calorie intake	30% fat diet	25% fat diet	20% fat diet
1200	40 grams	33 grams	27 grams
1500	50	42	33
1800	60	50	40
2000	67	56	44
2200	73	61	49
2400	80	67	53
2600	87	72	58
2800	93	78	62
3000	100	83	67

PHASE OUT FAT: 3-STEP PLAN

Below are three sample menus illustrating a gradual dietary change that can reduce daily fat intake from 30 percent to 25 percent to 20 percent. The changes are highlighted in red. This low-fat, low-cholesterol diet includes a list of foods to use and foods to limit (see page 390). It's a straightforward guide that you can quickly learn and adapt to your life style. This diet also offers variety—key to any eating plan's success. *Note*: As fat intake is limited, margarine and salad dressing use *decreases*; grains and fruit portions *increase*. It's important to get a doctor's okay.

30% FAT DIET		25% FAT DIET		20% FAT DIET	
BREAKFAST	**GRAMS FAT**	**BREAKFAST**	**GRAMS FAT**	**BREAKFAST**	**GRAMS FAT**
1 cup cereal	0	1 cup cereal	0	1½ cups cereal	0
1 cup skim milk	1	1 cup skim milk	1	1 cup skim milk	1
2 slices toast	0	2 slices toast	0	2 slices toast	0
2 teaspoons margarine	10	2 teaspoons margarine	10	2 teaspoons margarine	10
½ grapefruit	0	½ grapefruit	0	½ cup orange juice	0
LUNCH		**LUNCH**		**LUNCH**	
Sandwich		Sandwich		Sandwich	
2 slices bread	0	2 slices bread	0	2 slices bread	0
3 ounces turkey	5	3 ounces turkey	5	3 ounces turkey	5
2 teaspoons margarine	10	2 teaspoons margarine	10	2 teaspoons margarine	10
Vegetable salad	0	Vegetable salad	0	Vegetable salad	0
2 tablespoons French dressing	13	2 tablespoons diet French dressing	7	2 tablespoons diet French dressing	7
Large apple	0	Large apple	0	Large apple	0
1 cup skim milk	1	1 cup skim milk	1	1 cup skim milk	1
SNACK		**SNACK**		**SNACK**	
Pear	0	Pear	0	Pear	0
		3 cups air-popped popcorn	0	3 cups air-popped popcorn	0
DINNER		**DINNER**		**DINNER**	
4 ounces lean round steak, broiled	12	4 ounces lean round steak, broiled	12	4 ounces cod, broiled	1
Baked potato	0	Baked potato	0	Baked potato	0
2 teaspoons margarine	10	1 teaspoon margarine	5	1 teaspoon margarine	5
Green beans	0	Green beans	0	Green beans	0
Fruit salad, no dressing	0	Fruit salad, no dressing	0	Fruit salad, no dressing	0
Angel food cake	0	Angel food cake	0	Angel food cake	0
SNACK		**SNACK**		**SNACK**	
6 soda crackers	0	6 soda crackers	0	6 soda crackers	0
1 ounce low-fat cheese	5	1 ounce low-fat cheese	5	1 ounce low-fat cheese	5
Tomato juice	0	Tomato juice	0	Tomato juice	0
	67 grams		56 grams		45 grams

Values for fat content taken from *Food Values of Portions Commonly Used*, Pennington and Church, 1980.

WHICH LEVEL FOR ME?

Appropriate fat intake level depends on several factors. It's a good idea before starting any diet to check first with your doctor, who will measure the levels of cholesterol and triglyceride in your blood. If levels are elevated, you will probably be required to follow a stricter diet.

Consider current eating habits. If you're now eating a diet that's 40 or 45 percent fat, then a good starting place is 30 percent fat. If your diet contains 30 percent fat but your cholesterol level is too high, your doctor will likely recommend a goal of 20 percent or 25 percent fat.

Ability to change is another important factor in setting diet goals. Think about where you eat, who cooks for you, who eats with you. Most important is your attitude and commitment to improvements. If you're not sure you can tolerate recommended changes, start with a liberal diet, advance to lower fat intakes as motivation grows. *(Continued on page 390)*

Beyond instant results—long-term goals, changes that are "habit-forming." Here, at the Doral Saturnia Spa, Miami: low-fat cooking techniques, taught by chef Michael McVay.

THE "MEDICAL" SPAS

A key difference behind many of the best—and newest—spas now: a move to a more "medical"/educational bias. (Many hospitals, equally, are starting up outpatient wellness programs to help change lifestyle habits.) What these new spas provide: extensive medical/fitness evaluations administered by doctors, physical therapists, and exercise physiologists; seminars on everything from smoking cessation to stress management; personal exercise prescriptions to follow at home. What they don't offer: figure-contouring, muscle-building, or beauty regimens. Here, some of the top programs in the country.

● The Aspen Club, Aspen, CO (303/925-8900). Stays range anywhere from one to eight weeks, prices range from $1500 to $3000 per week. Special corporate programs possible. This is where Martina Navratilova reworked her diet/exercise training. In addition to the basic program, recreational/sport options: hiking, biking, skiing, tennis, rock climbing, more. Ten to twenty guests per week.

● Hilton Head Health Institute, Hilton Head Island, SC (803/785-7292). Offers a 26-day weight-control program ($4200) and a 12-day executive-health program ($2600). Special workshops include managing cravings, binge eating, restaurant dining. Behavioral training for bulimics and smokers is available.

● Pritikin Longevity Center, Santa Monica, CA (213/450-5433); Downingtown, PA (215/873-0123); Miami Beach, FL (1-800/327-4914). Choice of 13-day ($4457) and 26-day ($7195) programs; special rates for spouses are

(Continued on page 396)

Roxanne Lowit

Do you know your cholesterol? heart rate? body fat?—the real measures of fitness. Now, computer cholesterol count, *left*, gives a readout in minutes; Reflotron.

HEALTHY READS, VIDEOS

If you can't get to the experts, now the experts get to you: new "interactive" videos, books, cassettes are geared to effecting changes in diet and exercise habits.

● *Your Heart, Your Health* (Magic Video Publishing Co.). Developed by cardiologist Michael E. DeBakey, M.D., Baylor College of Medicine, this video book outlines steps to reduce risk of heart disease. (Not intended to replace a doctor's care.)

● *Fitness Without Fear* by Kenneth H. Cooper, M.D., M.P.H. (Nightingale-Conant). Six "wellness" components—weight/diet, exercise, nonsmoking, alcohol control, stress management, physical exams—discussed on audio tape by Kenneth Cooper, M.D., M.P.H., Aerobics Center, Dallas.

● *Pritikin Cookbook; Pritikin Cooking Videos* Help for putting into practice the Pritikin low-cholesterol, -fat, -sugar, -sodium rules; with tips to prepare meals. For a free brochure on the Pritikin Lifetime Eating Plan, write: Pritikin, 1910 Ocean Front Walk, Santa Monica CA 90405.

● *Controlling Cholesterol* by Kenneth H. Cooper, M.D., M.P.H. (Bantam Books). Everything you want to know to reduce dietary cholesterol: including recipes, resources for other reads, cholesterol content of common foods. —H.S.

HABIT CONTROL

While psychotherapies are usually recommended for emotional or interpersonal problems, behavioral therapies are, more often, the treatment of choice for self-destructive habits ranging from overeating to drug addiction. Experts point out, however, that although behavioral therapy may break addictions, it does not address the problems that *cause* them—only psychotherapy or psychoanalysis can do that when serious problems exist.

Even advocates of behavioral therapy admit that scientific evidence is slim. Most studies judging the success rate of behavioral programs—especially those done by commercial organizations—are not statistically sound. The usual result is that such programs appear to perform extraordinarily well. "Beware of programs that claim success rates of 80 percent or more," says Robert Millman, M.D., Saul P. Steinberg Distinguished Professor of Psychiatry and Public Health, Cornell University Medical College; and director of drug and alcohol programs at The New York Hospital-Payne Whitney Psychiatric Clinic.

Another factor is determining "which form of behavioral therapy is best suited to each person's needs," says Lynn Kozlowski, Ph.D., head of behavioral research on tobacco use, Addiction Research Foundation, Toronto. For example, some women are more successful if they develop a personal relationship with a therapist; others benefit from group support. "The advice we give women is to consider the options offered by an expert, but to base decisions on what feels comfortable." Best referral source: the behavioral medicine department of a university-based hospital. Here, a rundown of available therapies, what they're best for . . .

● **RELAXATION TRAINING** is now considered by some experts to be a universal behavioral cure-all for modern stress-related ills—from mild hypertension and migraines to anxiety attacks; it's also the basis for successful natural childbirth. Relaxation training "decreases metabolism, blood pressure, and heart rate; slows down breathing; and induces an increase in certain brain waves associated with a state of tranquility," says Herbert

(Continued on page 392)

EXERCISE: ENOUGH, TOO MUCH

By JUDITH SCHMID

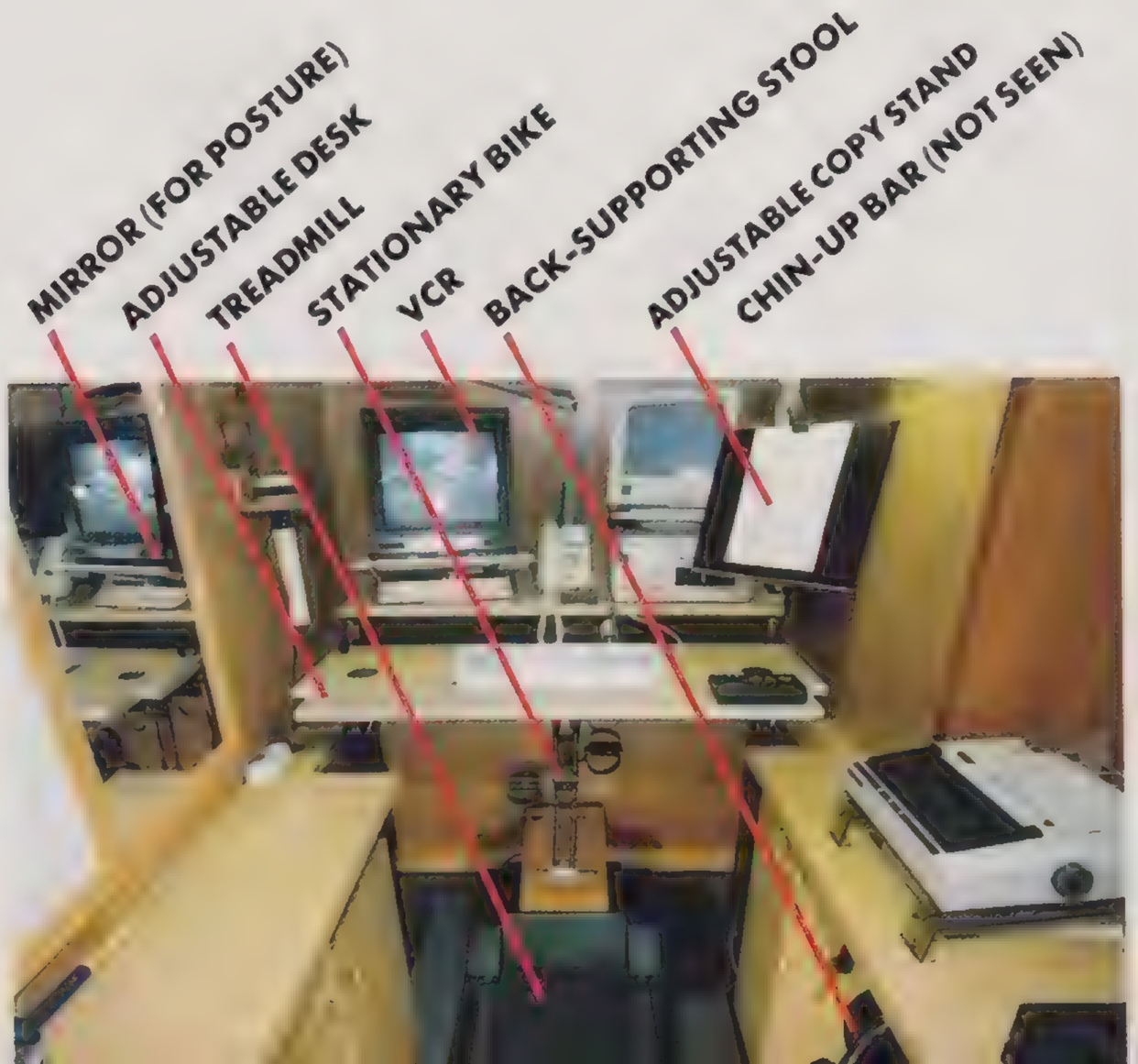
Although experts are now unanimous that keeping fit can prevent heart disease and prolong life, *how much* exercise remains controversial. Some recent press reports have suggested that to reap the health benefits of exercise, women need to push the limits of cardiovascular training; yet recent studies indicate that meeting modest fitness standards—and maintaining them consistently—probably has as positive an effect as rigorous athletic training.

Especially confusing to readers—and experts—was a "Keeping Fit" column in *The New York Times* (November 16, 1987), which advised that to improve health and increase longevity, one needs to burn 2000 calories each week through vigorous exercise. This would translate, for example, into jogging three miles in thirty minutes six days a week, or doing 40 minutes of aerobics five times weekly. The article suggested that the widely accepted prescription of one half-hour of exercise three times weekly at 60 to 90 percent of maximum heart rate is not enough, according to these new standards.

The source of the 2000-calorie figure was a recent study that followed the health and activity patterns of nearly seventeen thousand Harvard alumni for sixteen years. Men who did enough physical activity each week to burn 2000 calories had about a 30 percent lower risk of heart disease and lived longer than men who were expending less than 500 calories. According to Ralph S. Paffenbarger, M.D., Ph.D., professor of epidemiology at Stanford University and author of the study, the *Times* article "was misleading because it did not explain that most of the men burned their 2000 calories not through rigorous athletic training but by walking, climbing stairs, gardening, and working around the house—combined with some sports."

The Harvard alumni study is all the more convincing because researchers at the University of Minnesota recently came up with almost identical figures for minimal fitness requirements. They found that middle-aged men at high risk for heart disease who burned as little as 1000 calories weekly through leisure-time physical exertion—in most instances, gardening, walking, and working around the house—had a lower risk of fatal heart attack; those who burned over 2000 were also less likely to have a *nonfatal* heart attack.

The Harvard alumni study found what scientists call a "dose response": the more the men exercised, the longer they lived. For example, men who got enough physical activity to burn 1500 calories fared far better than those doing only 500 calories' worth. Dr. Paffenbarger also found there may be an upper ceiling for exercise's benefits. Exercising more than 2000 calories' worth per week increased longevity only slightly; and more than 3500 provided *(Continued on page 396)*



future fitness

Antidote to a sedentary job: the walking desk, *right*, allows one to work—and work out. The prototype here, using a treadmill, designed by Nathan Edelson to suit office needs (301/593-4304).

REDUCING THE RISKS

"Most people don't die, they kill themselves," flatly states Kenneth Cooper, M.D., president and founder, The Aerobics Center, Dallas, Texas. But we are making strides. In the last twenty years, deaths from heart attacks have decreased by 31 percent. Part of that may be attributed to better treatment, but much of it is because the message is getting across; we're exercising and taking better care of ourselves. By controlling our habits, we can help to control our health. Some examples:

HIGH BLOOD PRESSURE, a key factor in stroke and heart disease, often can be controlled by diet and medications. "The crusade against high blood pressure began fifteen years ago," says William Castelli, M.D., medical director, Framingham Heart Study; "since then the stroke rate has dropped dramatically."

One successful way to treat hypertension is to drastically cut down salt intake in "salt-sensitive" people. Because most people can't or don't, doctors generally treat hypertension with diuretics or other medications. Virtually all have some side effects. "Antihypertensive treatments haven't had much effect on coronary heart disease because they change the total cardiovascular risk profile," says William Kannel, M.D., professor of medicine, Boston University School of Medicine. Diuretics may actually increase the risk of atherosclerosis since they worsen the ratio of dangerous LDL cholesterol, lower potassium, impair glucose tolerance, and raise levels of uric acid.

Unfortunately, the exact role of diet in controlling blood pressure remains unclear, but new studies connect high levels of calcium in the diet with reduced blood pres-

sure. "Ideally, people can control hypertension by losing weight, reducing salt, maintaining adequate calcium, controlling alcohol intake, and keeping up a good level of physical fitness," says Dr. Cooper. Some doctors suggest that the increased reliance on drugs is a dangerous trade-off. "In the larger perspective, it doesn't seem wise to counterbalance inappropriate eating with medications," says obesity specialist Theodore Van Itallie, M.D.

CHOLESTEROL LEVELS

Experts believe that cholesterol may be a prime cause of heart attacks among men and women at every age, and studies suggest that it's possible to reduce cholesterol 10 to 20 percent by diet alone. That requires limiting high-cholesterol foods, such as eggs and meat, and reducing intake of saturated fats. Oat bran and the fiber in carrots and onions seem to help lower cholesterol, possibly by binding bile acids.

High-density lipoprotein (HDL) is a form of cholesterol that seems to offer a protective effect against heart disease. Peter Wood, Ph.D., professor of medicine, Stanford University, and associate director, Stanford Center for Research in Disease Prevention, says that women who exercise regularly "have a more desirable lipoprotein pattern than sedentary women."

A key goal right now: encouraging women to know their cholesterol level, take action if it's too high. Dr. Kannel feels that a cholesterol level of 160 to 190 is close to optimal. That's considerably lower than average for the American population. Most doctors agree that people with cholesterol levels above 250 are at the greatest risk for heart disease; those in the 200 to 250 range should watch their diets carefully.

Just how much difference can cholesterol make in preventing heart disease? The generally accepted formula is that *(Continued on page 392)*

jackie joyner-kersee

winning style

Occasionally, an athlete comes along who defines new limits, who redefines our vision of ourselves. Heptathlete Jackie Joyner-Kersee is challenging —and changing—our thoughts: about bodies, strength, about women. By JAMES KAPLAN

Female athlete. The words exude pride, power, and beauty. This hasn't always been the case. In the ahistorical 'eighties, we tend to forget the days when it was considered masculine for a woman to excel in sports, when emotional strength was the only kind a woman was supposed to have (and even that wasn't completely believed in). Beauty and frailty were one. Certain sports, played in a "feminine" way, were acceptable. A glow was permissible; sweat was not. Muscles? Never.

Things have changed—mightily. Trends begin with individuals: women such as Althea Gibson, Wilma Rudolph, Allison Roe, and Martina Navratilova have forever altered our ideas about women's beauty and physical strength. As we move toward the twenty-first century, it seems certain our ideas will change even more. And Jackie Joyner-Kersee is one of the women who will change us.

While the best woman athlete in the world gets ready for six hours of training at the UCLA track, other athletes practice hurling javelins, putting the shot, pole-vaulting, running, and jumping. They are members of Joyner-Kersee's ICI World Class track team, and they do what they do extremely well. Yet, this dark-skinned woman in the red tights and white top makes everyone else on the field fade into the background.

She stands for a moment at the head of the runway, composes herself, and launches into motion. She moves like no one you have ever seen: her legs pumping high, her arms swinging fast as she hurtles down the runway. Suddenly, she's airborne, pausing for an instant at the apex of her flight, shooting out her legs, and landing twenty feet away in a pit of damp sand.

Out here, at the slicing edge of world-class track-and-field athletics, excellence is a moving target, perfection a teasing abstraction. As baseball great Satchel Paige once said, "Don't look back. Something may be gaining on you." Jackie Joyner-Kersee is the best heptathlete in the world. Someone is always gaining on her, so she must—always—be gaining on herself.

Heptathlete. The astounding fact of the matter is that at nearly every important meet she attends, Joyner-Kersee competes in seven events: long jump, 100-meter hurdles, high jump, shot put, 200-meter run, javelin throw, and 800-meter run.

The roots of such diversity go back to East St. Louis, Illinois. The Joyners didn't have enough money to keep up with the Joneses, but they had two important things: work and hope. Joyner's family barely had enough to get by, but it wasn't poverty that formed her.

When she was nine, Jackie tried out for track. Soon she was a quarter-miler. By thirteen, she could long-jump seventeen feet.

Soon Jackie was breaking track records. At fourteen, she began competing in Junior Olympic pentathlons. She won four. (The pentathlon was, until recently, considered the most grueling women's track-and-field event. In the 1984 Olympics, two more events, the javelin throw and the 200-meter run, were added—turning the pentathlon into the heptathlon and setting a new, arduous standard.)

Colleges vigorously sought after Jackie; UCLA—where she went on a combined track and basketball scholarship—was the only place she wanted to *(Continued on page 342)*

Look of a legend—the woman all eyes will be on at the summer Olympics: heptathlete Jackie Joyner-Kersee, the best female athlete in the world, whose seven-event sport—for which she holds the world record—includes high jump, shot put, and javelin throw.

Herb Ritts

winning style

(Continued) be. Bob Kersee arrrived at UCLA the same year (1980) to help coach women's track. He noticed Jackie's talent right away. Challenged and encouraged, she set to work. Then, in the spring of her freshman year, the bottom fell out: Joyner's mother passed away.

Nineteen eighty-three brought another crisis: injury. At the World Championships, Jackie pulled her hamstring. Another hamstring pull, just before the 1984 Olympics, affected her more mentally than physically. The result: a loss in the heptathlon by five points—out of a total of close to 7000. A silver medal instead of a gold.

Jackie Joyner's confidence, as important as any of her physical skills, was shaken. But, "Adversity is something I have to be willing to go up against and win." Her last season of varsity competition in basketball and track was 1985. At the same time, she ranked number three worldwide in the heptathlon. Nineteen eighty-six was Jackie's breakthrough year.

She married Bob Kersee. Their arrangement was, and remains, simple: off the field he is her husband; on the field he is her coach. The combination of tender support and merciless demand is a potent one. In 1986, Joyner-Kersee became the first woman ever to break 7000 points in the heptathlon: first in the Goodwill Games in Moscow, against the best the Eastern bloc had to offer, and then at the Sports Festival in Houston. Nineteen eighty-seven brought new records and honors, and a solid number-one world ranking. The girl from East St. Louis was a superstar.

"I train an average of five hours a day, five days a week, sometimes six," says Joyner-Kersee.

"The majority of the time, I'm thinking, 'Someone else is working just as hard. Russians, East Germans. If I can score 7000 points in the heptathlon, someone else can do it, too.'

"Heike Drechsler, of East Germany, has the same long-jump record I do. Twenty-four feet, five and one-half inches." Joyner-Kersee knows the number well.

Many women athletes run and jump; not many hurl the javelin or throw a shot put. Joyner does both.

Just as Jackie was first getting into the pentathlon, Babe Didriksen's life story appeared on television. "It was very touching to see someone having the success she had in track and field events, and also in golf and basketball. It never dawned on me that I could do such things."

Babe Didriksen, widely admired as an athlete, was never seen as a beautiful woman.

"I'm not out there to look—quote, unquote—'pretty,'" says Joyner. "I'm not going to bite my lip while I run just to try to smile.

"If someone tells me I have a nice body, I don't think of it in sexual terms.

"I am black—I don't want to say I'm proud, but I am very happy with myself. And I don't think color makes a difference. I always tell people, 'Don't look at me as a statue. I'm a human being, and I can talk to you.' It makes me feel good, after the work I put in on the track," says Jackie Joyner, "that I can go and shake people's hands, let them know I'm for real."

Appearances to the contrary: this Olympian is a very human, if slightly magnificent, woman.

Female athlete: the words exude pride, power, beauty. This hasn't always been the case. Once, emotional strength was the only strength a woman was supposed to have. Beauty and physical frailty were one. Ideas have changed—mightily. And as we move toward the twenty-first century, heptathlete Jackie Joyner-Kersee is one of the women who will change us.

Woman of substance: Jackie Joyner-Kersee sets new standards as she puts the 9-pound shot. Success has meant sacrifice; physical demands—visible in her bruised foot, above left; intense concentration, right.

Herb Ritts

jackie joyner-kersee

pales... with a POW!

The look of makeup this season?

On the surface—classic, easy, nonjolting.

What you see looks simple...what you have is anything but. The news...single shades made up of four or five different colors (an update, perhaps, on the idea of "layering"). Look for: offbeat pinks...moss-spiked greens..."bared" purples and gold-lit nudes.

As important as the "refinement" of these shades is how they pick up light, reflect sheen...can start with a little, then build at other moments for a brighter, denser, or more deeply pale effect. The vital "ingredient": a more sophisticated approach to skin, in terms of tone and condition...a new sense about care—for now and days to come... a balance of bare skin and "bare" color....

NEW-AGE SKIN, NEW-AGE COLOR

By SHIRLEY LORD

There's a lot of skin talk going on now—at every age, income level; talk among women, doctors, researchers, cosmetics makers and regulators. The crux of the conversations: Among all the new headlines—and product promises—a desire for a reliable, more down-to-earth approach to skin care.

What's given: That "magic transformations" can't take place overnight; that there are skin-care enhancers—"underpinnings"—that *can* tone, strengthen, add vigor to skin and bring about one particularly visible improvement, increased light reflection. Light acts as a makeup catalyst, adds a natural luster to show off color at its best—especially today's new "chameleon" colors. They change with the light; on cared-for skin, have maximum effect with minimal application.

It's ironic that this healthy sign of fewer expectations and more specificity comes at a time when the first scientific proof exists that the drug Retin-A (generically named tretinoin), a potent synthetic form of Vitamin A that's been used by dermatologists for years in the treatment of acne, can reverse premature aging caused by sun damage. As the *Journal of the American Medical Association* states, "Only a few years ago. . . no sophisticated consumer, let alone scientist, had any expectation that the unattractive concomitants of skin aging could truly be reversed. [This study] suggests that a new age has dawned."

In 1986, commenting on studies of Retin-A, Albert M. Kligman, M.D., Ph.D., professor of dermatology at the University of Pennsylvania, stated, "Retin-A retarded and partially reversed the effects of photo-aging, the term given to premature aging caused by overexposure to the sun." In October 1987, Vogue disclosed that Johnson & Johnson, the parent company of the makers of Retin-A, not only were carrying out their own in-house research but were funding, worldwide, fifteen investigators carrying out basic research on aging—including Barbara A. Gilchrest, M.D., professor and chairman of the department of derma- *(Continued on page 393)*

Shades of pale, *right*: softer, almost undetectable, redefined—for cheeks and eyes The mouth: bolder, a bit more intense, "layered" in tauped peach. From Christian Dior: on lips, Nasturtium lipstick with Natural lip liner; Petal powder blush; Pansies #916 eye shadow compact. Hat, Giorgio Armani Couture. Makeup, these six pages, Bobbi Brown for Oribe at Parachute; hair, Sam McKnight for La Coupe, NY. Details, last pages

Wayne Maser

Lips: paled or

brightened, gilded or layered with

color, always emphasized...

pales ...with a pow!

Colors that "highlight"
good [illegible] far left,
the pastel [illegible] Borg[illegible]
[illegible] on eyes.
Pale [illegible]
Pink Fantasia Duplo cheeks.
Near left: Pale
[illegible] more punch! [illegible]
Golden Lead eyes. Pale
Rosé cheeks. Cadmium Green
for Details. Red pupils.

Wayne Maser

Skin: with a creamy-pale

cast...or pearly highlights;

a played-up, barely "perfected"

base of natural color

pales ...with a pow!

Paled skin with deeper lip color *(far left)*; almost-nude eyes, vibrant-color nails. On eyes, Pageant Purple; Modulating Rose Ocher cheeks; Metal Rose lips; Crimson Pink nails. All, Shiseido. *Near left:* On darker skin, a hint of opalescence; only a tilt of the head picks up the pale glow. Estée Lauder's Demi-Pink on eyes; Silver White/ Roselight cheeks; Pink Quartz lips. Manicure, Elisabeth Drabinski. Details, last pages.

Wayne Maser

People are TALKING about....

Saving Graceland "Giving back" is the buzzword of the do-good-or-feel-guilty late 'eighties. A perfect example is Paul Simon, whose best-selling album *Graceland* brought the politics of apartheid to the attention of an audience who might otherwise have been unreached. Recently, Simon took *his* politics to the streets of New York City and raised nearly a million dollars to fund a mobile medical unit for the children of welfare hotels. . . . **Bird Lives!** Now that rock stars have traded suicidal habits for social consciousness, the flamboyantly self-destructive excesses of jazz greats seem, well, romantic all over again—particularly to filmmakers like Bertrand Tavernier, whose *'Round Midnight* was the first hint of a trend, and Clint Eastwood, who's been directing a film about the brilliant and doomed Charlie Parker. Parker is played by Forest Whitaker, the young actor who out-hustled Paul Newman in *The Color of Money* and drove Robin Williams buggy in *Good Morning, Vietnam*. . . . **Glam Scam** Will the big wheels of the hyperinflated art market follow on the heels of the heels of the stock market? And will the art world be subject to the kind of investigation that rocked Wall Street even before the crash? . . . **Mud Wrestling for the Mind** People who think that Americans would never wear brown shirts should check out the studio audience on *The Morton Downey, Jr., Show*, where demagoguery meets *Wheel of Fortune* and Northern rednecks get rabid. . . . **Fetal Attraction** The antiabortion movement may have lost its clout, but it hasn't lost its sense of humor. At a recent demonstration in Washington, DC, NBC News interviewed a protester named Rick Overy. He must have been one of the right-to-laugh contingent. . . . **From Fad To Worse** New York City gets more like L.A. every day. Now the desperate-to-please phone company is offering vanity phone numbers—you know, like 2-STUPID. . . . **The Odor of Money** Rumor has it that Donald Trump wants to have his very own fragrance, called—how does "Donald" grab you? . . . **Safe Snacks** In Japan the latest food fad is a credit card-sized quick-energy wafer that you can carry in your wallet. It comes in a wide variety of flavors and costs $1.50. . . . **Serious Money** Charlie Sheen's character in *Wall Street* knew that dressing bullish was half of it. which explains why. according to *The Wall Street Journal*. nonprescription glasses (the kind Sting wears to look deep) are selling in the financial district like junk bonds. . . . **Fried Couch Potato** According to StressMap, a pocket guide for assessing your level of personal stress. warning signs include overeating. drug abuse—and watching two or more hours a day of TV. . . . **Roll Over, Edith Wharton** The director/producer team of James Ivory and Ismail Merchant has made its lofty reputation with reverent film adaptations of literary masterpieces like E.M. Forster's *A Room with a View* and Henry James's *The Europeans*. Now they are shooting Tama Janowitz's *Slaves of New York*. Go figure. Or maybe six-figure. . . . **April Fools** Let the French adopt Jerry Lewis—America's most underrated comic genius is Rodney Dangerfield, whose anarchic, eye-bugging style is more antiestablishment than anything that's been on *Saturday Night Live* in years. . . . **Rotten to the Corps** The recent death of American Ballet Theatre star Patrick Bissell is another sad case of the drug abuse that has ravaged the world of ballet, as well as sports and entertainment—and is still being denied by the dance establishment. . . . **Phantom Notes** At the press premiere of *Phantom of the Opera*, one theatergoer was stunned to hear erstwhile sophisticated critics start cheering for the special effects *before* the first number began.

—TRACY YOUNG

WHAT IF...Healing crystals work, and psychotherapy doesn't?...God is alive but doesn't believe in us anymore? ...The homeless were a constituency, so candidates had to address real moral issues of housing and unemployment, rather than crimes of the Hart?...The AIDS epidemic is the Vietnam War of the '80s?

INTIMATE PARTNERS Director David Lynch and actress Isabella Rossellini first got together in Lynch's purplish *noir* stunner *Blue Velvet*—a film that proved Rossellini was more than a gorgeous face ...and that Lynch was one of the most interesting people in film today. In *Zelly and Me*, a new film by Tina Rathborne, Lynch and Rossellini conspire in front of the camera for the first time: he's a courtly dreamer whose love for Rossellini, as the French nurse up the road, is achingly transparent. (For more on *Zelly and Me*, and an interview with David Lynch, see following pages.) ▶

PEOPLE ARE SQUAWKING ABOUT...Being asked, yet again, to take Cher "seriously"...Ghetto blasters that keep getting bigger, like the Sharp HK-9000, which is the size of a husky two-year-old, and just as loud...Gratuitous cruelty to animals in films: the boiled rabbit in *Fatal Attraction*, the bludgeoned penguin in *Five Corners*, et al....

Details, last pages

Helmut Newton

MIRACLE on hollywood & vine

How did a virtually unknown director get a major movie studio to make a serious film about upper-middle-class child abuse?

Director David Lynch has been scaring us for years. Now, co-starring in Zelly and Me, he says, "The most frightening thing a person can do is act." By Richard Schickel

Du–Par's is a chrome, Formica, and leatherette coffee shop in the San Fernando Valley. A crow could sky over from Beverly Hills in minutes. But for most L.A. movie people, a trip there for lunch would represent a journey through psychological and sociological space of almost intergalactic dimensions. For anyone it is a trip backward in time because, as the decor suggests, and as a menu that is all calories and cholesterol proves, the clock stopped here around 1955.

It is the last place you expect someone like David Lynch to propose for a meeting. You think: maybe the creator of *Eraserhead*, the great cult film of the 'seventies, and *Blue Velvet*, the great any-kind of film of the 'eighties, has found a new way to prove what all of Hollywood is always trying to prove—that he has not gone Hollywood. You also think: maybe he is just being fussily directorial about this interview. Its occasion is his acting debut in Tina Rathborne's *Zelly and Me*, a picture set in the 'fifties, in which two of his scenes take place in a diner almost indistinguishable from Du–Par's.

It requires something less than two minutes for Lynch to dispel such unworthy thoughts. The hostess greets him by name, and with no evident awareness of his fame. Our waitress treats him as one of her contented regulars, which he is. A couple of times a week he trucks down from the house in the hills he shares with Isabella Rossellini (who proposed him for his role in *Zelly* after she was already cast in the film) in search of the "soul" food all of us who grew up WASP in the small towns of fly-over America require. It emerges later that his admiration for the restaurant also has an esthetic dimension. Both *Eraserhead* and *Blue Velvet*, whatever their stylistic differences, demonstrate his fascination with the strange persistence into our time of the artifacts and social rituals of previous eras. Nostalgia, he suggests, is never idle; it represents a sad, serious search for a tradition to sustain desperately uprooted lives. He talks about scouting locations in Wilmington, North Carolina, for *Blue Velvet* and seeing the lovingly preserved gewgaws of the 'thirties and 'forties in all the living rooms. "I remember thinking 'Holy smokes, what a wealth of strange stories they could tell.'"

That sentence, with its odd juxtaposition of ancient slang and almost stately formality, is like an image in a Lynch movie—dislocating in the way it brings together disparate ordinarinesses and makes something haunting of them. But it's in itself odd: "Holy smokes" is a phrase Lynch utters in *Zelly and Me*—and his most memorable line, because of the naturalism he brings to an unnaturally melodramatic moment in the movie. This unconscious linkage between his real speech and his screen persona suggests that acting is for him, as it is for anyone unschooled in the art, not so much a matter of self-transformation as it is one of self-exposure, a way of stating and testing values. His performance is not merely an expression of his approval of what Rathborne is trying to say in her movie about the subtleties of child abuse in "nice" families, though he firmly believes that point. It also comes from his sense that "the most frightening thing a person can do is act," which is coupled in his case with the fact that, as a filmmaker, "I needed to go through that fear."

To meet him is to see how brilliantly he triumphed over his anxieties. Lynch and his character are, to the naked eye, totally at one. His accent in the film is only the slightest *(Continued on page 398)*

Joan of Arc had been an obsession with me," says filmmaker Tina Rathborne. "I wondered if I would have equal stamina"

Though Tina Rathborne's *Zelly and Me* is a Hollywood movie, it has an uncommonly pure vision and an uncompromising integrity. Its heroine is a little girl, Phoebe (the "Me" of the title). Her heroine, in turn, is Joan of Arc, because she heard angels, and fought and suffered for what

she believed in.

"Phoebe is my heroine," says Rathborne, whose quiet manner and soft voice mask an enormous reserve of willpower and a real strength of character. How else can one explain her amazing accomplishment: the writing and directing of a decidedly unusual film—about, among other things, psychological child abuse—for a mainstream studio (Columbia), without any major credits other than a one-hour TV movie, *The Joy That Kills*, for American Playhouse? Rathborne gives a lot of credit to David Puttnam, the iconoclastic British producer who, for a short time, tried, as chairman and CEO of Columbia, to revamp the Hollywood star system, and who was an early fan of the project. But the vision had to come from Rathborne.

"Joan of Arc had been an obsession with me when I was a child," Rathborne remembers. "She was so true to her ideals that she would allow herself to be burned for them. I wondered if I would have equal stamina."

From Phoebe's first appearance, she is clearly "different" or, as Rathborne puts it, a child who "is emotionally held-in." But, then, Phoebe's parents have died in a plane crash, and she has gone to live with her grandmother on an estate in Virginia. And, as happens more often than anyone might imagine, the little child has to take care of the adult, a woman who so badly needs love that she tortures Phoebe to get it. Phoebe could have been broken by this, but instead, like Joan of Arc, she clings to the truth.

That truth, and her consolation, is her French nurse (her mademoiselle, her "Zelly"), played by Isabella Rossellini, who is herself courted and consoled by the seemingly sweet-hearted David Lynch, who lives on a nearby estate. Though the girl eventually loses Zelly, Phoebe recognizes, even at her young age, that she has found love and kindness in her, and that such a treasure is to be honored and held in remembrance as a source of strength.

"Phoebe is braver than I was," Rathborne says, perhaps referring to those very few elements of the story that are autobiographical. (Her own mother died in a plane crash when she was two. When her father died three years later, she was moved from New Orleans to the home of relatives on Long Island.) Rathborne hopes next to make a movie of Edith Wharton's *The Age of Innocence*. But whatever follows, what she has made here is truly a proof of bravery—the portrayal of a little girl who lost her Eden, her parents, everything she loved, but who found a vision and adhered to it. —N.L.

Evelyn Hofer

Tina Rathborne at home—with a worn and much-loved memento of her own childhood.

the art of confrontation

A handful of sculptors—among them, Richard Serra and Magdalena Abakanowicz—are redefining art as a moral statement

By BARBARA ROSE

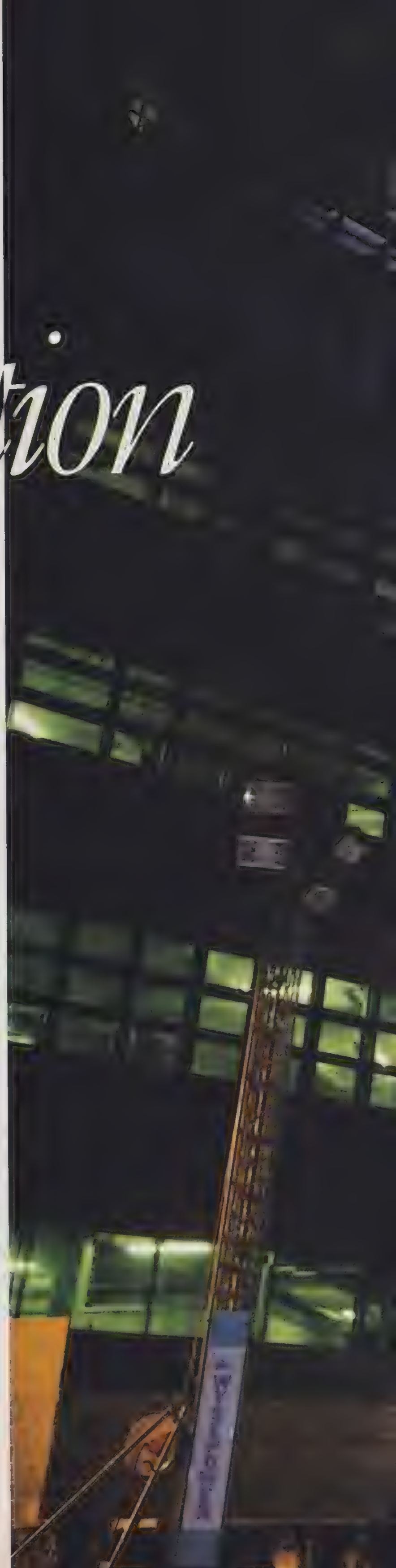
In Jerusalem recently, Polish sculptor Magdalena Abakanowicz was offered her choice of locations within the Israel Museum's distinguished Billy Rose Art Garden, designed by Noguchi and adorned with masterpieces by Giacometti, Moore, Lipchitz, Picasso, Miró, et al. Her response shocked the curators. "Sculpture gardens are like zoological parks," she said, "and I am not an animal." Pointing to the horizon where the manicured museum lawn drops off sharply in a steep rocky cliff, she announced: "I go outside—where it is wild." Her low resonant voice had the sureness of those who do not lose battles. "My art cannot be domesticated. It is not decoration. It is not ornament. It is not an object to be caged."

That left me to ask the obvious: "All right then, what is it?" Gripping my arm, Abakanowicz marched me over to the precipice and gestured toward the sandy hills of Jerusalem, rising on the other side of the gorge. "My art has to be free," she explained. "I am not interested in cultural knickknacks. My works are not 'things' in any sense." Her definition of art has to do with cathartic revelation, the "space to experience": "Since Stonehenge," she has said, "art has never been so close to space; never managed to unite with it to such an extent; never has the artist wanted so strongly to subordinate space." Her view seems to crystallize the current controversy in America over sculpture in public spaces.

Of all the artists commissioned by the Israel Museum, no one but Abakanowicz—not even the confrontational sculptor Richard Serra, whose collisions with authority make headlines—has had the temerity to refuse a site within the garden. True, Serra walled off a section, isolating his stunning X-shaped Cor-Ten steel piece in its own space. But his Jerusalem piece is clearly within the spacious terraced sculpture garden.

Naturally, the curators were reluctant to violate the defined parameters of the formal garden; but ultimately Abakanowicz convinced them of the validity of her *(Continued on page 397)*

Dudley Reed



Richard Serra

"A gathering place for people"—the artist's description of the tower-like "Fulcrum," one of his most successful public sculptures, rising from the plaza of a new urban complex in London.

the art of confrontation

Serra and Abakanowicz work to reclaim the power that sculpture had for primitive people

Magdalena
Abakanowicz
"My art is not
decoration.
It is not
an object to be
caged." Here,
the Polish sculptor
stands beside
her immense
"Negev,"
on the rocky
cliffs beyond
the walls
of the Israel
Museum's Billy
Rose Art Garden.

the real THING

Strong-willed, incredibly brave, and elegant as hell, Martha Gellhorn is the kind of journalist whose life makes great copy

By VICTORIA GLENDINNING

EDITOR'S NOTE: *Martha Gellhorn's intrepid involvement in the events of war and peace is evident in her distinguished reporting, of which two excellent collections, "The Face of War" and "The View From the Ground," are being published by the Atlantic Monthly Press this month. Gellhorn's personal life has been as fascinating as her professional escapades (she was married for five years to Ernest Hemingway, for instance), but she protects it fiercely. Here, in a rare interview, Gellhorn lets down her guard.*

ld age is great. You've got something to look forward to.... And I've got a wonderful new role which I'm absolutely crazy about. It's being an Historic Monument."

She is nearer eighty than seventy but when she tilts her chin you can see the marvelous girl from St. Louis who left Bryn Mawr after her junior year and sailed for Europe. "My life began in February, 1930." That's when she went to Paris and lived among French radicals and pacifists; in 1937, she went to Spain to report the Spanish Civil War. For the next decade, she made it her business to be in the hottest spots of world war, from the small suffering Eastern European countries to the Far East, sending back her lucid, accurate, passionate reports to American journals. She went into Dachau at the end of World War II; later she wrote about ravaged, postwar Europe, and reported the Nuremberg trials, McCarthyism, Korea, the Middle East, the Eichmann trial, Vietnam.

"My work is the record of our times. The *partial* record of our times. The thing I love about journalism is that it gives you a chance to see and learn. In the course of finding out, you get your own point of view; say about Czechoslovakia—you couldn't *not* be in a rage after Munich. I'm not a think-writer, I'm a reporter. I never interviewed the big shots; they didn't interest me. What interests me is the effects the big shots have on everyone else.

"I've no sense of having a style. I'm totally unliterary. I didn't spend any time on those articles. The style's just how it came out. I always had so much to say, the only problem was to select. But I didn't *brood*. I brood over fiction: not the writing, but just what's happening—the awful moment when you lie on the floor and you think, I don't know who these people *are*. Fiction is much harder work than journalism, so naturally I respect it more. Fiction is mystery. I wrote jokey novels when my life was very unjokey. I wrote a war novel to get Dachau out of my system. Everything you write about is *gone* from you. It doesn't have to be published, but it has to be finished. Until very late in life I had such a feeling of moral terror about unfinished work that I thought if you didn't finish something, you'd go to Hell.

"I can't write *and* live, like Irwin Shaw who worked in the morning and then went skiing and out to dinner. Wells was like that, too." (In 1936, Gellhorn was briefly in London "cadging bed and breakfast" from H.G. Wells.) In non-writing phases, she is a demon snorkeler. "It's nothing but sightseeing underwater. I snorkeled all round the world one year. The best place was the Maldive Islands. But if I work I have to stop living. I spent a great deal of my life just living, which is why I didn't write more books."

She was once described as "a curiously underrated writer." The phrase gives her wry pleasure. "My memorial is going to be a bench in Kew Gardens in London, with my name, the dates of my birth and death, and 'curiously underrated writer' underneath."

Her professional life and her private life have been equally sensational, but she is doing her damndest to make sure there will never, ever, be a biography of Martha Gellhorn. The papers she gave to Boston University are closed until twenty-five years after her death. Her most personal correspondence has already been destroyed by the university at her command. Some "academic kook" is nevertheless attempting a book about her. "I'm writing around asking anyone he might approach to tell him to sod off. I hate modern biographies of writers who are not public figures and not fair game. The only thing biographers are interested in are your love affairs and your eccentricities. A writer should be read, not written about. I wish to retain my lifelong obscurity."

She has an isolated cottage in Wales, where she lives alone with her cats for weeks on end, seeing no one, working. "It's like being in a womb. I get worried because I like it so much." She also has a flat at the top of a tall Victorian building in a square off London's Sloane Street. She has, over the years, made homes in Cuba, Mexico, Italy, and East Africa. "Every time I make them pretty, with the speed of light." And then she moves on.

Yet the St. Louis roots are crucial. "My magnificent mother—*her* life would be worth writing. She was at Bryn Mawr, class of 1900. She started out by getting a pure milk law passed in Missouri. She got the Civil Service law changed, nationally, from entrance through nepotism to entrance by examination. When it was discovered that cesium 137 from bomb tests was affecting babies' teeth, the experts came to her, Edna Gellhorn, for advice. She did everything as a private person; she never ran for office. She was beautiful and never knew it—men absolutely adored her. She had infinite charm and humor and gentleness.

"I couldn't have chosen better parents. My father adored and encouraged her. I remember going with him to hear Mother speak to the League of Women Voters when I was eight, and his saying to me, 'Isn't she marvelous.' He was a grand doctor and a professor of medicine. She just said, 'Wonderful, you're wonderful' to her children. He was the intellectual; he set icily high standards. At twelve, I got all As in my report, and he said, 'Isn't there anything *better*?' When we ate with our parents we had to observe Robert's Rules of Order. Father was the Speaker, and any arguments were solved by bringing in encyclopedias and dictionaries. We weren't allowed to gossip, or to tell anything we knew only by hearsay."

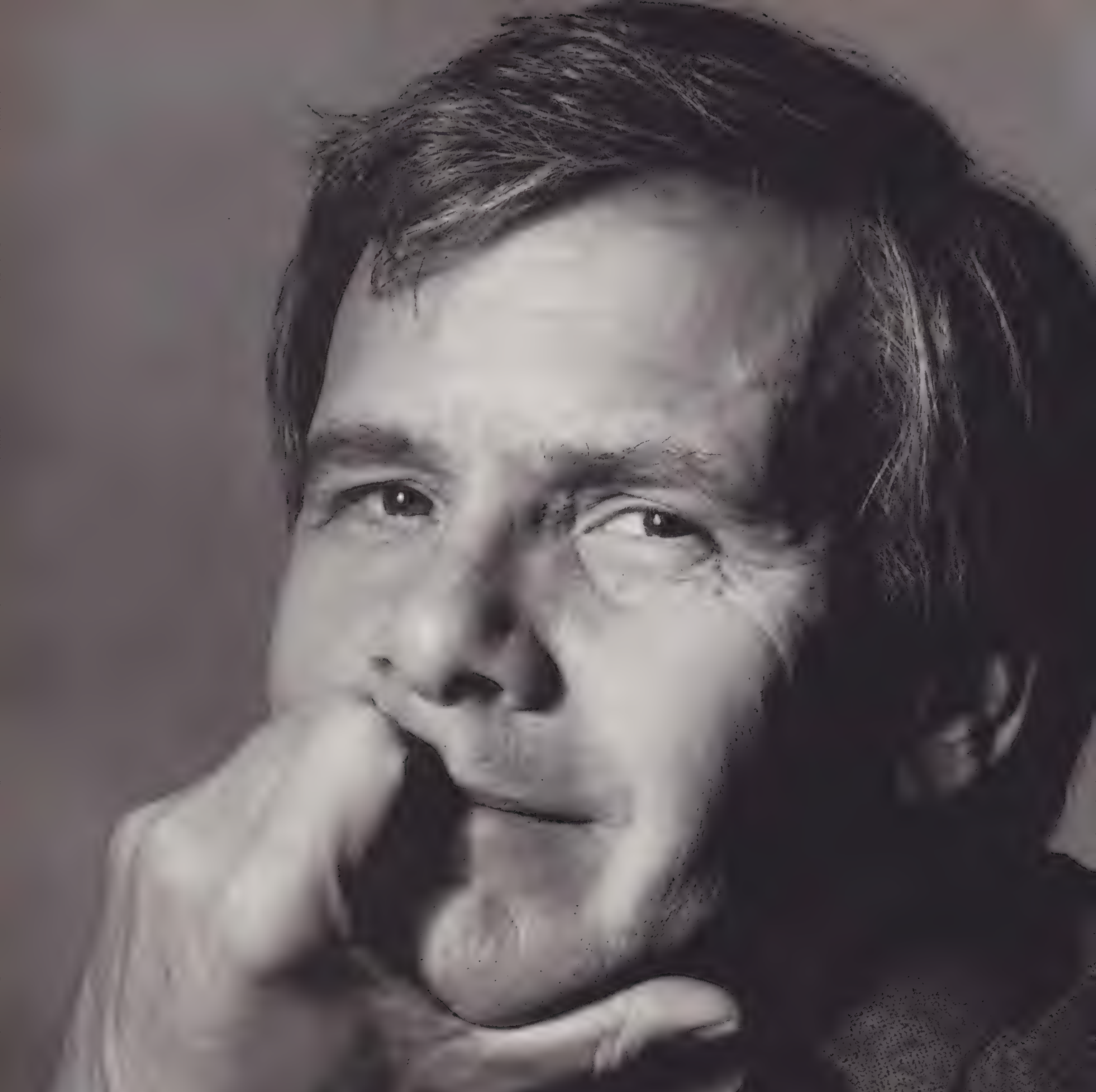
This same integrity and these rigorous standards inform her own work. Her father died in *(Continued on page 398)*

Gellhorn in her London apartment today.

***Opposite*, Gellhorn on assignment in China, in 1941; *inset*, with Hemingway in '41, on their way abroad.**

Culver Pictures

Dudley Reed



Tom Brokaw: NBC's air apparent

Is Tom Brokaw the state of the art of TV news? Who *is* Tom Brokaw? And what is the art he's the state of?

By JAMES KAPLAN

On a reasonably ordinary Tuesday morning, Tom Brokaw sits in his office in Rockefeller Center and prepares to contemplate the verities of network news. James Brooks's movie *Broadcast News* has recently come out to wide interest and acclaim; and Brokaw himself appears to be at the center of something—having lately conducted both a mass debate among the Presidential candidates and an interview with Mikhail Gorbachev, which, if nothing else, thoroughly scooped his two competing anchors. Maybe he's even the state of the art. Who is Tom Brokaw? What is the art he's the state of?

His small corner office gives no clues. It could be the engagingly messy office of any engaging young executive. There are many books on many surfaces. There is a glass case full of mementos. There are knickknacks (among them a small statue of Mikhail Gorbachev as a gnome with big red lips) on shelves along the wall. A computer terminal flickers wire-service headlines. Photographs line the shelves—photographs of Brokaw's parents; of his attractive wife, Meredith, and their three attractive daughters; of himself climbing a sheer rock face; and again of himself in a cowboy hat, sitting on a Western fence, against a bright-blue sky.

Brokaw looks exactly like what he is: an ex-jock who has stayed in good shape. He is tall and lean, and this morning he has a winter suntan. His face is boyish, somehow open and closed at the same time, with an air of quiet mischief (tempered by a certain sadness) playing around the eyes. Tom Brokaw could play Tom Sawyer.

Ordinariness is Brokaw's bulwark against the chaos of the world, and against the extraordinariness of his position in it. He is an anchorman on network television news in the United States in the waning years of the twentieth century. "Anchorman": the term originally referred to a team's last runner in a relay race, the strongest athlete. The phrase took on its current meaning in the late 1950s, when it was conferred on Walter Cronkite, first among equals in a team of crack CBS television news correspondents. Over the years, though, thanks largely to Cronkite and the epic events of the 'sixties over which he presided, the title has slowly risen into another realm, an atmosphere both higher and thinner. Gone is the sense of a team player. A new connotation has arisen—something closer to "figurehead."

The position is notable for the level of fame it confers: today's anchorman is a world-class media superstar in a world where the boundary between reality and the media that attempt to represent that reality grows ever more indistinct. The position is also notable for its compensation: Brokaw reportedly earns two million dollars a year. The position is also remarkable for the fact that it is difficult to say precisely what an anchorman is.

Tom Brokaw folds his hands behind his head and leans back in his chair. The watch on his wrist, a nondescript black diver's watch, is a cheap Casio. "I grew up in a working-class family in South Dakota," he says in his pleasant baritone. He has a slight speech impediment: he can't say his Ls. He manages—this man who speaks to some sixteen million people every weeknight—to make the flaw winning, part of the boyish ordinariness, like a cowlick that won't stay down. "My dad was a highly skilled migrant construction worker—moved from job to job. After the war, he ran heavy equipment for the Army Corps of Engineers, in the civilian branch. So we lived on dams on the Missouri River in South Dakota.

"We moved to this little town called Yankton when I was in high school," Brokaw says. "And by the time I was a senior, there was just no disciplinary framework around me. I was not a great athlete, but I was a letterman in three sports. I was very active in student politics. I could do whatever I wanted to do. And I thought that's how life was.

"I came out of high school with the hopes and dreams of everybody, including my family's. And then I went off to the University of Iowa, and fell off the edge of the world. I was bedazzled by all the big-city girls from Chicago and Des Moines. Had a whee of a good time.

"But I didn't do well, obviously. So I enrolled at the University of South Dakota. And continued this nosedive. Through my sophomore year. Nineteen-sixty was a watershed year for America, because John Kennedy was elected; it was also a watershed year for me, because I bottomed out. *(Continued on page 362)*

Penn

TOM BROKAW

(Continued from page 361)

"I quit school, and went off to work at a succession of small radio and television stations. When I was twenty years old, I was working in Sioux City, Iowa, at a television station with people who had no futures. And I came face to face with a certain amount of hard truth about myself and life—that it required hard work, and discipline. So I started driving back and forth from Sioux City to Vermillion, South Dakota, and finished my degree. Repaired my relationship with my wife—who was not yet my wife; we were married when we graduated.

"I wrote newspaper stories when I was in college, but I really was drawn to television: It seemed very exciting. It was new, and it was explosive: the space shots, and the *Today* show, and Huntley and Brinkley, and Cronkite, and the conventions.

"So I went to work for a very good television station in Omaha. And then to Atlanta. And, when I was twenty-five and working in Atlanta during the civil-rights period, I did some in-the-middle-of-the-night kinds of things for NBC. When all hell would break loose in Americus or Selma, I would get on an airplane and fly down there until they could get a correspondent in place.

"I had some pretty good runs. So NBC said, 'Why don't you go to work for us in California?' I turned them down. I really wanted to go to Washington. I was happy in Atlanta. Civil rights was a big story. But then, networks being networks, they upped the ante a lot.

"So I went to California, and worked there for seven years, for the whole crazy-tilt time. Saw it all. Then I went to Washington, to the White House, and then came here to the *Today* show. And then, *Nightly News*."

Here is a handsome (but not too handsome) young man, winningly imperfect (that hell-raising past; that slight speech impediment), from America's heartland. A young man whose career ascent has been smooth and ever steeper, whose path has conveniently followed the contours of our recent history—the civil-rights marches, the counterculture, the political conventions. And now the media culture. Here is a great American archetype. And a great American target.

James Kaplan *frequently reports on culture and communication. His novel "Pearl's Progress" will be published by Knopf next fall.*

In *Broadcast News*, James Brooks posits a not too dissimilar young man, who rises along a curve not dissimilar to Tom Brokaw's and becomes a network anchorman. The problem is that Tom Grunick (played by William Hurt) is all glitz and no wits: deep down, he's a hollow man, none too smart, and immoral to boot.

But, Brooks says, it's the system that does it to him. By continually emphasizing style over substance—by passing over smarter, more talented reporters in favor of good looks and convincing delivery—the ratings-greedy network elevates Hurt to stardom, and (yes) demonhood. Tom Grunick is the embodiment of all that is wrong with television, and therefore of all that's wrong with our society—even, by implication, the Presidency.

Is James Brooks right? Is Tom Grunick Tom Brokaw?

The answer is a firm no—and yes. Tom Brokaw is very far from a stupid or shallow man. He reads widely; he uses the language well even in informal conversation. He has a passion for news, and he understands how the world works. By all accounts, his family life is happy. He has been married for twenty-five of his forty-eight years. (His wife has her own career as the owner of a New York City chain of toy stores.) His credentials as a reporter are solid. His work ethic is legendary. Some say that Dan Rather beat him out when both men were White House correspondents, but nobody denies that Brokaw did a fine job there. He went to the *Today* show with a kind of genteel reluctance, stipulating in his contract that he wouldn't hawk products on the air. During the Presidential campaign of 1980, Brokaw worked an amazing double shift, covering the conventions and the primaries and holding down his *Today* post at the same time, and leading *Today's* then-executive producer Steve Friedman to nickname him "Duncan the Wonder Horse." ("He walks! He talks! He does late-night, he does early-morning, here, there, and everywhere.")

When Brokaw went to the *Nightly News* in 1982, he was teamed at first with Roger Mudd: NBC was hoping to get the old Huntley-Brinkley magic back again. It didn't click. The network yanked Mudd and left Brokaw solo, raising charges that it had chosen the pretty boy over the seasoned old hand. Even if these were unfair (and even if they contained an element of truth), the charges soon died down: people were watching Tom Brokaw.

At CBS, Dan Rather replaced Walter Cronkite in 1981; at ABC, Peter Jennings, who had anchored from 1964 to 1967, would take over again in 1983. A three-man race was on, with the teams in the far background. Never before had the competition among the networks crystallized in just this way. At the same time, the news divisions of all three networks had been undergoing profound changes. They still are. Each of the networks was bought by a giant conglomerate in the mid-'eighties—ABC by Capital Cities, CBS by Laurence Tisch's Loews Corporation, and NBC by General Electric. Network news divisions, which had often been run as loss leaders, became cost-accountable. Budgets and staff were cut; promotional campaigns were stepped up. The three anchors became, willy-nilly, corporate symbols. Stars. All three men had been ace reporters, and proud of it; all at once they weren't exactly reporters anymore. What were they?

"What is an anchorman? Is he a reporter?" I asked Reuven Frank. Frank, who was president of NBC News from 1968 to 1972 and again from 1982 to 1984, is, at sixty-seven, an odd combination of *éminence grise* and *enfant terrible*: he no longer holds titular sway, but his opinions—most of which are sharp, and sharply expressed—still swing weight in the broadcasting world. These days he's producing documentaries and writing his memoirs.

"No. In no sense," Frank said. "Most of them are trained as reporters, and have been reporters, and good reporters. Brokaw covered Watergate for us. And well. And competitively. But he is not *now* a reporter, and when he goes out to report, there's something artificial about it. It's known as 'Bigfooting': when the big shot arrives in somebody's territory, and takes the story away. It's very common in the network news. And all three of them do it.

"The anchorman is the point of communication," Frank said. "All this stuff funnels through him. To the viewer, he is the news. So we hear a lot of talk about *interpretation*. And we are now getting a lot of emphasis on 'live.' And live is usually somebody who figured in a medium-to-major news story of the day being available to comment on it, and to ignore the anchorman's question, and make his point, in a minute thirty.

"The anchorman is the vector. He's both a professional and an artifact. And he gets paid what basketball players get paid. But," Frank *(Continued on page 399)*

INVASION *of the mind-snatchers*

The earth has been invaded by aliens. They are among us now. They live inside our television sets. On our television newscasts, to be precise. I know. I've got proof. For a time, I was their prisoner.

By LINDA ELLERBEE

Near where I live there is a lady who will, for a small amount of money, print anything at all on any T-shirt you buy from her, although she prefers it if you buy the turquoise T-shirts because she has too many of them. Lately, I have been tempted to buy one. On the front I will get her to print, "I don't get it."

I don't. The world has taken a turn to the bizarre.

Ketchup, according to our government, is now a vegetable. And so, according to many people, is our President. A Jeep is now a Chrysler. The Soviet Union is now our friend. Japan is no longer our friend. Ballplayers go on strike. Coal miners do not go on strike. Alfalfa sprouts are something you eat. Steak is something you don't eat. Dolly Parton is skinny. Tiny Tim is fat. The Ayatollah is alive and well. Tammy Bakker is alive and well. Madonna is alive. Fred Astaire is dead. Bambi's mother is still dead.

I don't get it.

And I blame television news.

Like most people, I get a daily dose of reality according to television news. Trouble is, more and more of what I see on television news makes no sense to me. More and more, I cannot figure out what those people are talking about, or whether the problem is them, the world, or me.

But, if I had to guess, I'd say the problem is television news.

Or, more exactly, the fact that the creatures we see on television news are not from this planet.

Which explains a lot.

What it is is this: The earth has been invaded by aliens. They are among us now. They live inside our television sets. On our television newscasts, to be precise. I know. I've got proof. For years I have watched them and listened to them, and for a time I was their prisoner. They are not like you and me, and the only possible explanation is that they come from, well, they come from somewhere else. And the only question is, do they mean us harm?

I don't know—yet—but the signs are not good. Let us consider the evidence.

First, there is the matter of how they lie about their feelings for us. The Television News Creatures are always telling us how much they love us.

"And now—from Channel Four—The News Team That Cares..."

"And now—from Channel Two—The News Team That Really Cares..."

Last week I called CBS News to tell them about my problems, the problems I've been having getting in touch with my daughter, the one who's singing in a yuppie bar somewhere in Istanbul. Did they care? Of course not. The whole CBS team was (or claimed to be) too busy. As for Dan—they told me Dan wasn't even there. Can you imagine such a lie? One of them, however, suggested I call back in seven minutes. When Dan would be back. Or so they all hoped.

The truth is, these Television News Creatures do not exist except when they're on the air, and some of them do not exist then. Not really. Yet consider the way they pretend to be just like us.

"What affects you affects us...here at Channel Four, The News Team That Cares."

"What happens to you happens to us...here at Channel Two, The News Team That Really Cares."

That's what they say. But if I walk outside into a howling, freezing wind, my eyes water, my nose runs, my clothes shrink, and my hair turns to wet Velcro, whereas, if one of the Television News Creatures walks into the same wind, nothing moves but the wind. Lesley Stahl stands in front of the White House describing a hurricane that just removed the roof from the East Wing, and not even the fur collar on her coat is ruffled. Only an alien could pull that off and, yes, that's one reason I had to leave the networks. That and the fact that I didn't have a coat with a fur collar.

(Continued on page 400)

Linda Ellerbee *owns her own production company and is producing television shows for syndication, public television, and the networks—but she is still not one of them.*

Verde Visconti doesn't "decorate." In Italy, she's found that living well is the best design. By GIORGIO FRANCHETTI

intuitive style

Jacques Dirand

For Verde Visconti, ancient traditions and modern sensibilities weave a life fabric as variously textured as her work in interior and set design. Born in Rome, where she now lives and works, Verde has a family history that reaches back further than a millennium, to the Sicilian dukes Colonna di Cesaro on her mother's side (she was the renowned fashion designer Simonetta) and the Visconti di Modrone lords of medieval Milan on her father's side (he was the painter Gaio Visconti). In Verde's words, the Visconti have always "taken care of the arts."

A venerable history only sharpens a personal epiphany; Verde Visconti's came at the age of six, when she was taken to the theater to see a rehearsal of Goldoni's *L'Impresario delle Smirne* directed by her famous uncle Luchino Visconti. "There was mystery in the sets," says Verde, whose child's eyes saw a billowing white sheet depict "wind blowing through Turkey" and deemed it nothing less than a miracle. From then on, "the mystery of the sets" held her attention.

She says she got her training in "life school": at eighteen she worked in New York City at Bergdorf Goodman; at twenty she enrolled in London at the Royal Academy of Dramatic Art; later, in Paris, she followed a course at the Louvre on the Fauvists and Cubists; back in Rome, for several years, she apprenticed with a studio of architects and

"When I first saw La Torricella, it was in ruins, dramatically sad. I fell in love"

decorators; and finally, from 1978 to 1982, she lived in Los Angeles, on her own as an interior designer.

To someone like Verde Visconti, who felt the weight of her country's history and tradition, no one seemed freer than the Californians, with their absence of a past. To them, anything and everything seemed possible; even their city, all wood and cardboard, seemed temporary, portable, ready to ride the shock of the next earthquake and emerge untouched. Verde joined them at full speed. But ultimately, the experience was to lead back home. "To be in California is very important for a European," says Verde. "I saw Europe from far away, in a way you can't see it when you are close up. I came to understand how important Italy is."

Verde feels that the best and most original ideas in her work occur when a job has stimulated her emotions. She says she

does not grasp her work well until she is deep into it; part of her intuitive method is to let order and disorder live side by side until materials, objects, fabrics, furniture, and colors resolve themselves. Her rooms are not decorated but lived in, encompassing the mysteries of the changing lives within them. Whether working on films—her major set design credit is Liliana Cavani's *The Berlin Affair*—or on interiors, often in buildings whose history is as layered as Italy's own, she exercises a sense of fantasy along with her inherited taste and *(Continued on page 370)*

The living room sofas, *above*, take their color from Verde's cherry trees, whose fruit fills an Egyptian basket. *Right*: A luncheon under the pergola. *Opposite*: Verde's bedroom has been textured with printed Indian cottons, appliquéd spread, woven-leather footstool.

In California,
I saw Europe from
far away. I came
to understand how
important Italy is."

La Torricella, *this page,* was once Orvieto's *la posta,* where travelers procured fresh horses. *Opposite:* When in the Viterbese, Verde likes to serve typical Umbrian dishes, such as fresh beans, goat cheese, crusty bread seasoned with fennel.

INTUITIVE STYLE

(Continued from page 367) capacity for scholarship.

Verde calls her own "undecorated" Rome apartment, in the house where her grandparents once lived, a *magazzino*—a "warehouse"; it is filled with the many things that have caught and continue to catch her strong desire. When asked if she edits her store of treasures, she says yes, but only every ten years. "It is very difficult, like taking away a part of me." If things get too crowded while she is in Rome, she simply closes her apartment to all but herself.

Life is calmer for Verde at her retreat in the Viterbese, a high volcanic plateau north of Rome on the way to Tuscany. Wild and wooded, studded with crater lakes, fringed by vast forests of oak, this was the territory of the Etruscans, and traces of their presence are found throughout the area in underground tombs with richly frescoed walls. Verde has settled on the edge of this plateau in sight of Orvieto, on a steep *(Continued on page 396)*

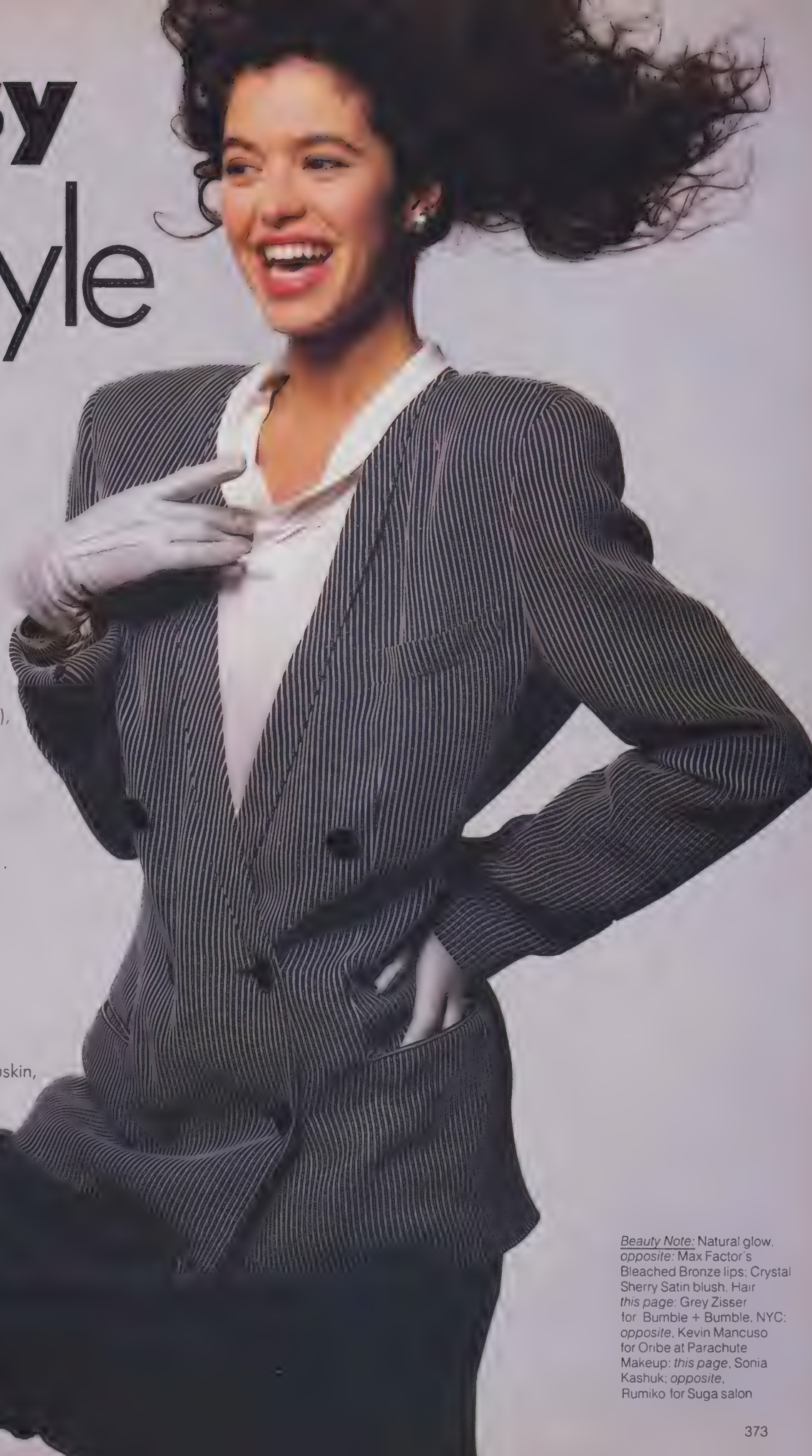
Personal treasures in the living room of the most elegant "warehouse" in Rome, *above*: Imari vases, furniture models, and a giant cinematographer's light bulb, all found at flea markets. In the library, *left*: Eighteenth-century Florentine scagliola table and a small portrait of Verde by her father. *Opposite*: The studio, with Verde's maquette for fashion designer Enrico Coveri's palazzo.

Jacques Dirand

rder and disorder live side by side. Furniture, fabrics, and colors resolve themselves"

Jim Varriale

easy style



Good news: warm-weather pieces that look and feel softer, easier, unconstructed—but work in a very "pulled-together" way. Soft color, soft shapes, *opposite*, from master Giorgio Armani. Washed silk shirt (about $660) and pants (about $575), the sheerest silk blouse (about $700). Bergdorf Goodman; Giorgio Armani Boutiques, Manhasset NY, Chicago; Holt Renfrew of Canada. . . . Also from Armani, *this page*, an up-to-the-minute take on the suit in navy and white. Viscose jacket, about $1035; silk blouse, about $545; skirt, about $660. Bloomingdale's (skirt to order); Nan Duskin, Philadelphia; Neiman-Marcus; I. Magnin. Details, last pages.

Beauty Note: Natural glow. *opposite:* Max Factor's Bleached Bronze lips; Crystal Sherry Satin blush. Hair *this page*: Grey Zisser for Bumble + Bumble, NYC; *opposite*, Kevin Mancuso for Oribe at Parachute Makeup: *this page*, Sonia Kashuk; *opposite*, Rumiko for Suga salon

easy style

More day clothes with "perfect pitch"—very easygoing, very adaptable. . .a new spirit in warm-weather dressing. *Right*: Donna Karan's suit equivalent—spare tank dress, pullover tunic-as-jacket. Navy dress, about $160; wine tunic, about $155. Donna Karan New York at Bergdorf Goodman; Nan Duskin; Woodward & Lothrop; Jacobson's; Nordstrom, Oregon. . . .Instant answer: earthy colors, uncommon shapes, *left*. Ronaldus Shamask's cropped eggplant jacket and high-rising wrap mini in bark. Jacket, about $260; skirt, about $230; tank, about $155. All in linen. Turnout at City, Chicago. Tank and skirt at Saks Fifth Avenue; Capriccio, Scottsdale AZ, La Jolla CA. . . . *Beauty Note*: Pale counterpoint, *left*—Stendhal's Tawny Silk lipstick. Details, more stores, see last pages.

Jim Varriale

Relaxed . . . but racier. At Donna Karan, *left*, classics—navy blazer and charcoal trousers—take on a new attitude, new appeal, in rich washed silk. Blazer with brass buttons, about $325; pants, about $175; wine ribbed cotton tank, about $85. Donna Karan New York. Bloomingdale's; L'Armoire, New Canaan CT; Rachel Broumand, Indianapolis IN; Aversa, Milwaukee WI; Ruth Meyers, Oklahoma City OK; Tootsies, Houston. . . . *This page*: Proof that less is more . . . Zoran's low-key approach—his navy tunic over easy pull-on pants. Silk georgette tunic, about $350; wool pants, about $350. Barneys New York; Zoran, Washington DC, Beverly Hills; Ultimo Ltd., Chicago; Ella Pryor, Houston. . . . *Beauty Note*: Fresh lip color—Cover Girl's Sun Garden. Hair: *opposite*, Grey Zisser for Bumble & Bumble, NYC; other pages, Kevin Mancuso for Oribe at Parachute. Makeup: *opposite*, Sonia Kashuk; other pages, Rumiko for Suga salon. Details, more stores, last pages.

Jim Varriale

Vogue Patterns #1271

Butterick Pattern #4264

shorts: on target!

Ralph Lauren for
Vogue Patterns #2068

Ralph Lauren for
Vogue Patterns #2058

What's short and pretty and turning up everywhere? Walking shorts! Skimming the knee, tailored or softer, they're a warm-weather constant. The shorts here—a snap to sew—in strong patterns that play up to any top. Pure graphics, *this* page, silk crepe de Chine floral Bermudas topped off with a merino wool jersey tank. Shorts, Ralph Lauren for Vogue Patterns #2058. Fabric, Exotic Silks. Top, Ralph Lauren for Vogue Patterns #2068. Fabric, Landau Woolen Co. . . .Shorting the issue, *opposite*, in classic black-and-white patterns—glen ploid Bermudas paired with a man's striped combed cotton shirt. Shorts, Butterick Pattern #4264. Fabric, Weave One Knit Two. Top, Vogue Patterns #1271. Fabric, Tandler Textiles. Hair, Sam McKnight for La Coupe, NY; makeup, Mary Greenwell. Details, sewing information, see last pages.

Patrick Demarchelier

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works: getting more—more polish—from warm-weather dressing . . . personal style: a hat . . . dressed-up denim—in black! . . . the difference that a color makes

For some few—fortunate—women, summer life revolves around days in the country or at the beach—in bathing suits, easygoing pieces. Dressing for city or for work, clearly, requires a bit more: ideally, the same sort of comfort and ease, but with a good degree of polish.

At its best, **summer dressing starts with a minimum number of pieces: This summer, that might be something as inherently simple as a tank dress.** Look at Saint Laurent's (1): It has the deeply scooped armholes and neckline of a comfortable pull-on shirt—but in the softest of buttery-colored suede. What, then, takes it to something quite special is a highly sophisticated play of pale colors: the same kind of new color-scheming Saint Laurent works throughout his spring couture collection, for dresses, suits, the most polished dressing in pants. A jacket, a belt, a glove: added pieces are all suede, equally pale—simply a play of tonalities. The result is polished, pretty—an idea that can be translated in a variety of ways.

At a time of year when the best accessories, often, are the fewest, one of the most appealing notions around is—surprisingly—a hat. The best, now, come in the softest, most malleable straw; something to plunk low on your forehead, shape, turn edges up or down. These are not "serious" hats to match to handbag, shoes—or, necessarily, anything at all—but hats with intentional individuality and whimsey. Armani's (3) wide-brim is palely peach, wholly unconstructed; other equally easygoing versions might turn up as soft berets or a crushable black straw "cowboy" shape. You might pin on an overblown flower in the front or tie on a strip of printed chiffon: In hot weather, about all the "decoration" you want or need at times.

The trick of the season: playing with color. Much like a range of pales, an informal play of dark colors can take inherently easy clothes to something more polished. Witness Ron Shamask's aubergine, brown, and black turnout (4): at heart, the look is as pared down as YSL's couture tank dress—but from a mix of skirt, top, jacket pieces. The interest comes from the subtle coloring. For city, for some women, Shamask's could be the summer's hard-working answer for day. At another time, that high-waisted skirt might get put with a white shirt, high-heeled sandals and hoop earrings. Slip the black top beneath that white shirt, and it's a restaurant look that's altogether different.

Nothing says "summer ease" more than denim. This season denim may well turn up as considerably more than that. Stephen Sprouse's short jacket (5) might get tossed over a short—bright—knitted dress for day; on a weekend, be put over a black-and-white striped bathing suit and a long black denim skirt. Here, with simply matching black denim pants and a white T-shirt, what gives polish? A silver Tiffany pen knife, a mini Hermès Kelly bag in silver, oversized beads—a mix of modern, "wearable" objects, strung on black cords. The effect is decorative, personal, as "throwaway" as denim.

Another denim difference, now, is its texture: well-washed, soft, with the color depth of grey flannel. Jean Paul Gaultier even takes a similarly gutsy black cotton to a man's walking shorts (2). With a layering of shirts in small black-and-white prints, you've another sort of summer "suit"—the equivalent of a short skirt, shirt, and jacket. A collection of various black denim pieces this season could make a perfect traveling wardrobe: attractive, easy to care for, very comfortable.

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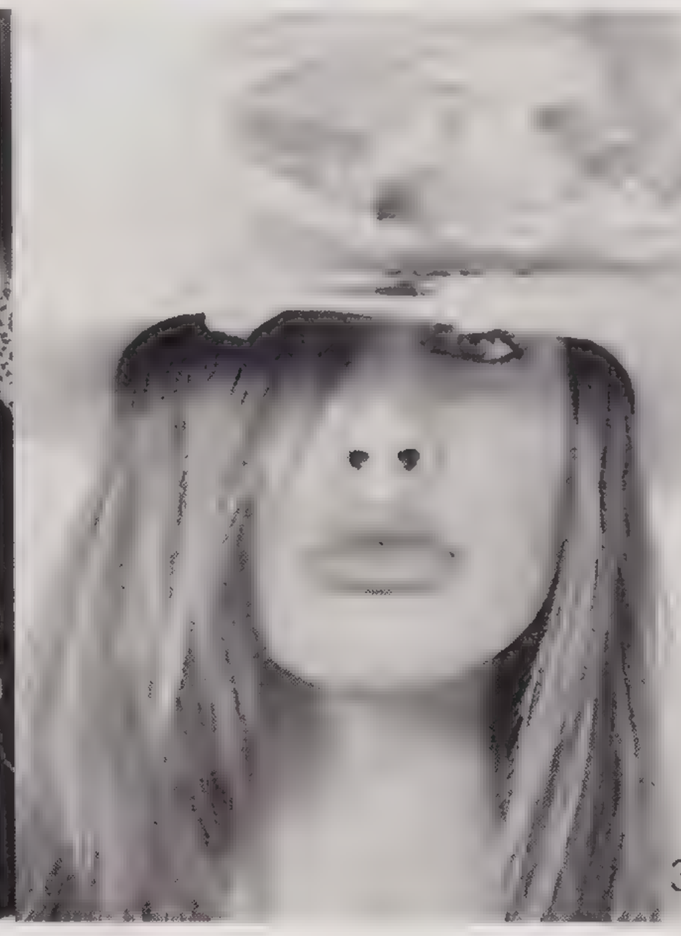
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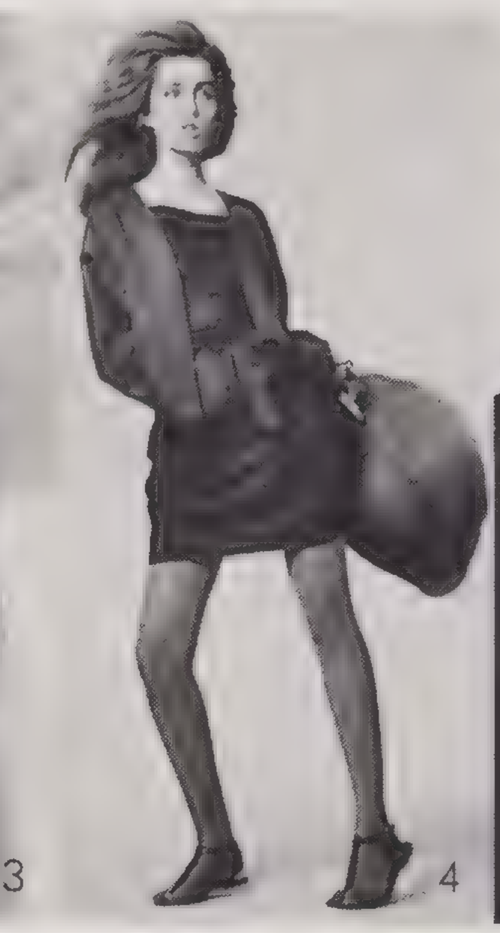
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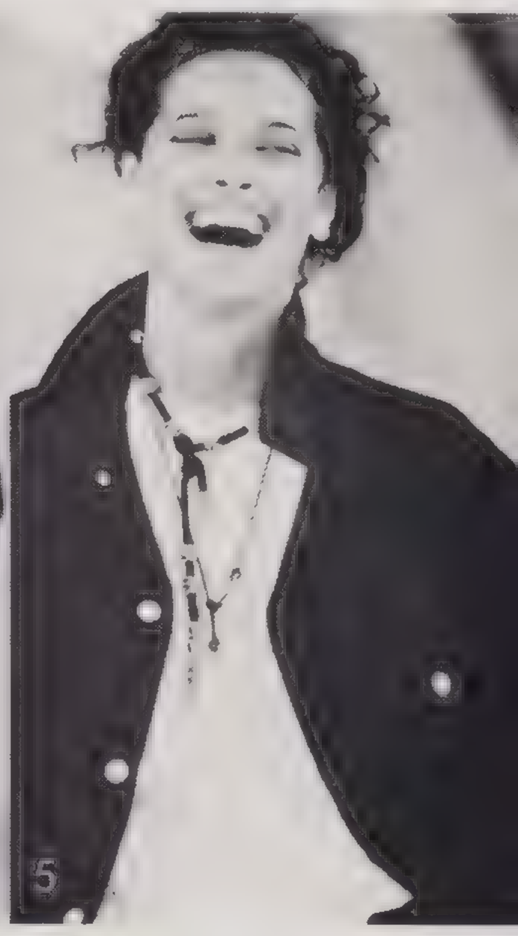
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health style

Health histories: how secret?...breast reshape warning...women smokers and heart attacks

Medical Records: Private Property?

How much right does an employer have to know about health claims concerning personal medical issues—e.g., a psychiatric problem or a sexually transmitted disease? Most insurance carriers maintain such information under strict confidentiality; but a few now allow employers access to medical records. Some companies also require that employees submit claims to an administrator, rather than to an insurance carrier directly, which can lead to strained coworker relations if word of a medical condition leaks out. Also, a growing number of employers, to cut premium costs, are dropping carriers in favor of "self-insurance." This means the company can demand full disclosure of information about pertinent medical records.

Self-insured employers also have access to information about employee *medical costs*; according to a recent report by the American Medical Association (AMA), "high users" could be fired, despite acceptable job performance. Under the current system, employers have economic incentives to dismiss employees who run up medical bills. AMA recommendation: legislation protecting employees against discrimination based on health or use of health-plan benefits.

BREASTS: IMPLANT RISK?

Can breast implants increase a woman's risk of breast cancer? Experts from the American Society of Plastic and Reconstructive Surgeons (ASPRS) recently reviewed medical data of women with and without implants. Their findings: women with augmented breasts were at no greater risk of developing breast cancer than other women.

A more serious concern, however: the fact that detection of cancer through mammography may be slightly more difficult in women with breast implants, which can compress surrounding breast tissue and make it more dense. The ASPRS recommends that a woman alert her radiologist to the existence of her implants, so that mammograms may be taken from more angles, making detection of cancer more likely. Also, she and her physician should take time to get to know the normal feel of her "new" breasts.

Women with a family history of breast cancer may be discouraged from having breast augmentation by their doctors; but most experts emphasize that implants pose much less threat to breast cancer detection than neglecting to follow breast exam guidelines.

For all women: the American Cancer Society (ACS) recommends monthly breast self-exams, regular exams by a physician; a baseline mammogram at age thirty-five to thirty-nine, followed by biannual or annual mammography from ages forty to forty-nine and annual mammography after age fifty. Says Arthur I. Holleb, M.D., the ACS's chief medical officer, "In women who follow this three-pronged method of examination, over 95 percent of breast cancer can be detected early enough so that the cure rate is extremely high."

fact: One-fourth of all meals are now eaten away from home, and Americans are looking for more healthful options on menus. New fitness/food links: In NYC, restaurateur David Keh consulted with cardiologist Isadore Rosenfeld, M.D., to create his Chinese restaurant's low-fat/sodium, MSG-free menu....In Philadelphia, Winners restaurant's fitness menu, with fat/calorie/carb counts, was created with help from the Philadelphia Flyers' conditioning coach, Pat Croce....At the New England Culinary Institute, tuition includes six months' membership at a local health club. The goal: to do away with the image that a good chef is a fat chef.

MICHEL COMTE

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HOLD 5 HOLD 10 New Salon Selectives Hair Spray in extra-strength and regular Hold. To make your hair look salon-styled all day.

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health style

smoke and the female heart

While smoking has long been established as a risk factor for heart attacks and heart deaths in men, it was widely believed that women who smoke do not have increased heart risks. Now, figures from the Nurses Health Study, involving almost one hundred twenty thousand women over ten years, are radically altering that perception.

Women who smoke more than twenty-five cigarettes daily have nearly five and one-half times the risk of fatal heart attack, compared with nonsmokers. Among these women, fully 81 percent of deaths from coronary heart disease can be attributed to cigarette use alone. The risk of nonfatal heart attacks was similar—5.8 times that of nonsmokers. Even the lightest smokers (one to four cigarettes daily) have almost two and one-half times the risk of coronary disease; among these light smokers, about 58 percent of heart disease can be attributed to smoking. Among all women who smoke, about 46 percent of heart deaths and 54 percent of nonfatal heart attacks are attributable to cigarette use.

The research report by analysts from Harvard Medical School and School of Public Health and the Queensland Institute of Medical Research in Brisbane, Australia, appears in *The New England Journal of Medicine*. In editorial comment, Jonathan E. Fielding, M.D., M.P.H., of the University of California at Los Angeles, reminds us that in addition to heart risk, women who smoke have a greatly increased risk of lung cancer; and that over the past two years, lung cancer has surpassed breast cancer as the leading cause of cancer deaths in women. —M.W.

Summer-traveler warning: heat in auto glove compartments often can exceed outdoor temperatures by as much as fifty degrees—important to remember when storing medications or contact lenses. Heat can reduce a medicine's potency or promote bacterial growth on contact lenses; humidity can accelerate chemical breakdown; e.g., in aspirin. Safe storage? On the floor of the car (usually the coolest spot); best, in an insulated container, away from light.

RECENT STUDIES SHOW: JOGGERS WHO WEAR REFLECTIVE GEAR AT NIGHT GREATLY REDUCE THE THREAT OF BEING HIT BY CARS. TO "UP" VISIBILITY: CARRY A FLASHLIGHT; USE REFLECTIVE TAPE ON CLOTHES. GEAR—EVEN SHOES (SUCH AS THOSE FROM CONVERSE, *ABOVE*) THAT GLOW IN THE DARK.

SMILE BRIGHTENERS

New methods for whitening and evening out teeth all spur one question: How long will results last? Here, from Brian Pollack, D.D.S., director of dental materials research at Mt. Sinai Medical Center, NYC, an update on durability of cosmetic dental procedures . . . .

- *Bonding of plastic resins to tooth enamel (for straightening, reshaping, and whitening) tends to last about two to five years; then resins may discolor or chip slightly. Small defects can be retouched, but rebonding eventually will be needed.*

- *Porcelain veneers, custom-made fine porcelain shells bonded to tooth enamel, are probably more durable than plastic bonding but also tend to change color gradually over time and ultimately must be replaced.*

- *Bleaching can whiten teeth dramatically after root canal work (removal of the tooth's pulp, including the nerve); but live teeth can be made only a shade or two lighter. Touch-ups are needed once or twice yearly.*

- *Porcelain or plastic inlays are now an alternative to silver fillings. Not only do they give cosmetically excellent results, they strengthen the teeth. Main drawback: they may be more expensive than silver fillings.*

- *Reshaping, removal of small amounts of enamel from crooked teeth, can align tooth edges, giving the illusion of straightness. Correctly done, this procedure will not harm teeth and requires no maintenance.*

WOMAN GETS FACE LIFT AT HOME

Hello!

I'd been seeing all the things
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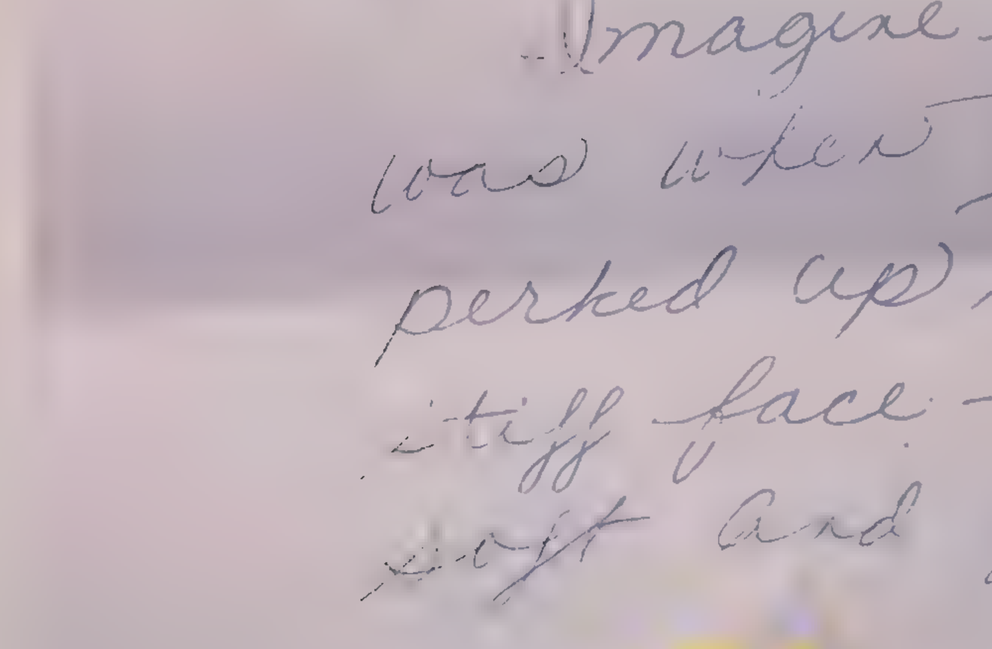
[illegible] Dove instead
of soap for [illegible]!

Imagine how thrilled I
was when Dove lovingly
perked up my dry, tired
stiff face - and made it
soft and pliable.

Sincerely,
Helen Christopher



Dove® won't dry your face like soap. It contains ¼ moisturizing cream. Our thanks to Helen Christopher, Owings Mills, Md., for telling us what that means to her.

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(Excerpted from original letter.)

health style

Your diet: health for sale

BY JUDITH S. STERN, Sc.D.

Should food manufacturers be permitted to print health claims on food labels? That question is the subject of debate: between federal officials, who believe the more information a consumer has the "smarter" her choices, and nutrition experts, who fear that allowing such health claims could enable food manufacturers to distort facts in favor of products.

The key issue is why the Food and Drug Administration (FDA) submitted a proposal that would allow food manufacturers to make health claims (i.e., that certain foods or ingredients may prevent disease) on labels and packaging. Until last summer, the FDA had taken the position that such health claims should require foods to undergo a scrutiny similar to that given to drugs; and, in fact, be labeled as drugs as defined in the Federal Food, Drug, and Cosmetic (FFDC) Act. Drugs are evaluated carefully to ensure that they are effective and do not have unwanted side effects; but these criteria do not have to be met for foods. The FDA has used this distinction between drugs and foods to make manufacturers remove from the market products that have not gone through the process of drug testing but make claims to cure a disease. E.g., starch-blocker pills, sold as a "treatment" for obesity, were taken off the market in 1982.

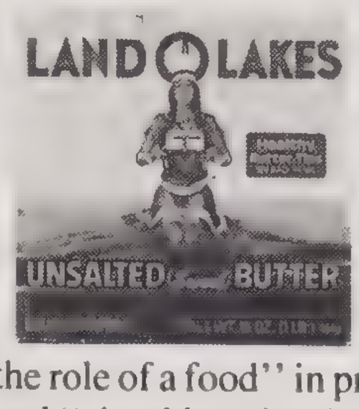
Help or hype?

Theoretically, legalizing health claims on food labels could mean more information available to consumers; but it could also allow food manufacturers to slant information in favor of a product: benefits derived from one aspect of a food could be highlighted, while ignoring another ingredient's disadvantages.

The FDA proposal was provoked by an advertising strategy by Kellogg Company. In October 1984, Kellogg received permission from the National Cancer Institute (NCI) to print the message "The National Cancer Institute believes eating the right foods may reduce your risk of some kinds of cancer." The label goes on to describe other dietary factors believed to reduce cancer risk—such as eating a balanced diet low in fat, rich in vegetables and fruit. Kellogg had approached the FDA for approval; when this was not forthcoming, the company obtained NCI's blessing—despite the fact that NCI has no legal authority in the area of food labeling. "In my view, the FDA made its recent proposal, in part, in an effort to support its sister agency, NCI," says Sanford A. Miller, Ph.D., former director of the FDA's Center for Food Safety and Applied Nutrition.

Although this campaign helped to change consumer buying habits to what nutritionists would agree is more "healthful," concerns exist about the FDA proposal. According to Rep. Ted Weiss, NYC, chairman of the House Subcommittee that oversees the FDA, the proposal is illegal. Only Congress can amend the FFDC Act, says Weiss.

Labeling limits...



Another concern: how far can manufacturers go on their labels? The FDA has set forth some criteria: information "must not overemphasize or distort the role of a food" in promoting good health and "should not imply that a particular food be used as part of a drug-like treatment. . . in health care." Claims must be supported by "valid, reliable scientific evidence. . . and should conform to generally recognized medical and nutritional practices"; claims must indicate that good nutrition is the result of total diet and not of one specific food. When making a health claim, nutrition labeling (with fat, protein, carbohydrate content, and RDA percentages of vitamins, minerals) would be mandatory.

In the past, some labels have aired only part of a nutrition story. In 1986, Land O' Lakes butter labels claimed: "This product contains 8 percent of the RDA for vitamin A. Vitamin A helps in normal cell growth and development, and keeps skin soft and smooth." These claims are misleading. While vitamin A deficiencies in underdeveloped nations lead to grotesque skin lesions, if an American consumer (whose diet is likely to be rich in vitamin A) had rough skin, it likely would be due to some other problem. Also, there is no mention on the label that butter is high in saturated fat, linked to the development of heart disease. These claims have been removed from the label.

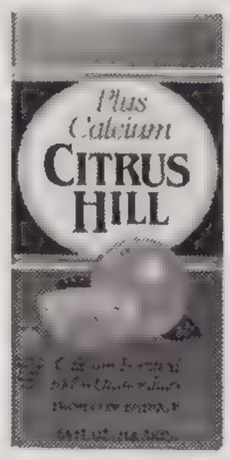
Controlling food claims...

The Center for Science in the Public Interest (CSPI) has petitioned the FDA to require food manufacturers to "balance" health claims by disclosing any nutritional flaws that may have a negative effect on health. CSPI has proposed a moratorium on health claims until there are guidelines.

Inherent in the problem of "healthful" food labeling is the simple fact that the science of nutrition is in a state of transition; it's hard to establish consensus among scientists. Experts know that diet plays a role in health, but don't know exactly how.

Dr. Miller adds that allowing health claims on labels also may encourage the further indiscriminate vitamin and mineral supplementation of food.

"More" can be less



Citrus Hill Plus Calcium orange juice, for example, claims to contain a "special calcium delivery system that helps your body absorb calcium even better than calcium in milk." Although one study found that people absorbed more calcium from Citrus Hill juice than from milk, the claim implies that milk is an inferior source of calcium, which is misleading. Supplements, themselves, could also be allowed to carry health messages. The net effect could be to encourage wild claims, even leading individuals to "self-treat" symptoms. Until all legal and ethical questions about the FDA's proposal are answered, the best advice for consumers may be to resist the impulse to categorize foods as "good" or "bad" based on a few properties highlighted on food labels; not to stress any one food too heavily in meals; and to regard each food as one element in a varied diet, not the sole key to preventing disease or prolonging life.

Judith S. Stern, Sc.D., *is professor of nutrition, University of California, Davis.*

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health style

Your well-being

BY BARBARA LANG STERN

"What I do determines who I am," writes David K. Reynolds, Ph.D., in *Even in Summer the Ice Doesn't Melt* (Quill/Morrow). The instant response to this idea is apt to be, "Nonsense. I'm *more* than what I do. I'm what I think and dream and feel. I'm the child of my parents; I'm male or female; I'm the potential within me. I'm a valuable human life."

We are all these things and more. Yet in a sense we all can understand, what we do *does* determine who we are: it is by our actions that we define the controllable parts of ourselves at each instant. We can spend precious time trying to explain or deny the difference between what we do and who we are, or trying to sustain an image of ourselves that's at odds with our actions. One may dream of not complaining. But until one does something about it, she or he is a complainer.

There's a huge source of optimism in the idea that we are constantly encountering opportunities for becoming the person we want to be, assuming we have some control over what we do. That assumption is vital if people are to control their lives and be responsible for their actions.

Different psychotherapies take varied approaches to helping people understand and control their behavior. "Insight therapies" such as psychoanalysis are based on the premise that the more one's unconscious is made conscious, the more one becomes aware of hidden drives and desires and can achieve autonomy. In contrast, behavioral therapies focus directly on changing habits through conditioning. Since the things we do, feel, and think are constantly interacting, changing one affects the others.

Dr. Reynolds, who is the director of the ToDo Institute, Los Angeles, is the leading Western authority on Morita, a Japanese therapy that is gaining attention within professional circles because it combines a direct behavioral approach with a more comprehensive outlook. Named after its founder, Japanese psychiatrist Shoma Morita, Morita therapy teaches accepting feelings as they are; being aware of purposes; and acting constructively despite one's feelings—in order to do what needs to be done—an attitude in tune with some early American values when good character meant doing what was necessary, even though you didn't feel like it.

The way we act

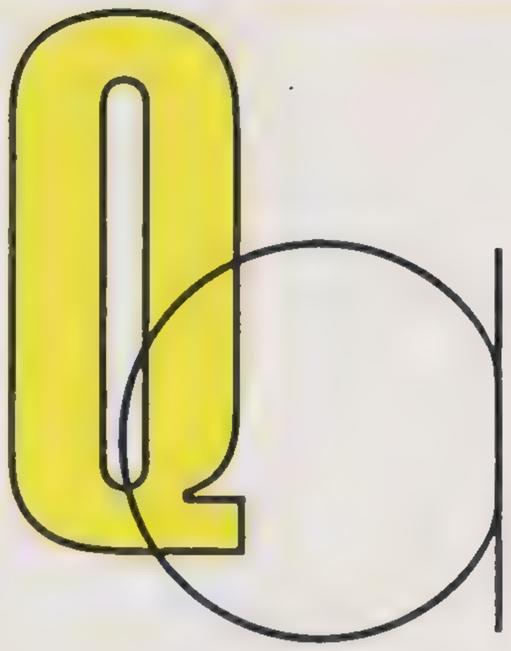
determines who we are

"Doing what needs to be done" is an intriguing criterion for behavior. Suppose a friend is giving you a lift somewhere and you get into an argument en route. Although the two of you are still arguing when you arrive, your friend needs to be thanked for the

lift, whether you feel like it or not. You don't act out of "motivation," which might be anything from wanting to make up with your friend to wanting to make sure she'll pick you up when you return. You act out of purpose: to acknowledge your friend did something for you. The act determines what you are at that moment: fair. It also may make you aware of feelings of gratitude you weren't in touch with. Feelings aren't to be ignored; along with purpose and principles, feelings provide information on what needs to be done.

Finally, Morita philosophy avoids excuses and focuses on what is possible, observes Dr. Reynolds. To a patient explaining her procrastination about writing a letter, he says, simply, "You didn't write the letter." Patient: "I can't seem to do it." Reynolds: "Tomorrow, I want you to do something you *can* do." He tells her to sit at her desk and "engage in a staring contest with a blank sheet of stationery for two hours each day. If rather than stare, you prefer to write, go ahead and write."

"The principles are . . . applicable to a variety of difficult tasks," writes Dr. Reynolds in his newest book, *Water Bears No Scars* (Quill/Morrow). "We use behavior to keep ourselves in the situation for accomplishing the task [for predetermined periods of time] until we finish it."



Anti-plaque products: help or hype?

Q Do "special effect" toothpastes and dental rinses that promise to remove tartar and plaque really work?

A In some cases, yes. In examining products that claim to be "anti-plaque," the American Dental Association (ADA) looks at a product's ability to reduce not only plaque (a sticky film of bacteria that forms on teeth) but one of the dental conditions to which plaque contributes—early gum disease. (Plaque can be removed from teeth by flossing and brushing.)

Anti-plaque dental rinses claim to have ingredients that reduce plaque by killing bacteria. To date, only two "anti-plaque" dental rinses—Peridex (prescription only) and Listerine—have received the ADA's seal of acceptance (indicating proof of disease-prevention) and been shown to be "safe and effective in reducing plaque and gingivitis" (earliest stage of gum disease).

Tartar-control toothpastes chemically alter the crystallization of calcium and phosphate in saliva that results in tartar formation on teeth; tartar doesn't form as readily or as strongly. "However, tartar is only believed to contribute to gum problems when it forms *below* the gum line; these toothpastes reduce tartar formation only above the gumline where it doesn't appear to effect gum health," says Clifford Whall, Ph.D., assistant secretary, ADA's Council on Dental Therapeutics. "There may be cosmetic benefits to using a tartar-control toothpaste, because tartar above the gumline may cause teeth to stain more readily. The ADA has given its seal of acceptance to some of these toothpastes not because of their effects on tartar but because they contain fluoride, which helps to prevent tooth decay."

Experts emphasize that dental rinses and other products should be used with—not in place of—daily brushing and flossing.

N E W

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And that, after all, is what dieting is all about.

FIBRE TRIM SPARKLING FRUITTABS

DIET FOR A NEW DECADE

(Continued from page 335)

THE FAT ALLOWANCE

How much fat is too much? That depends on the number of calories consumed; because fat intake limits are expressed as a percentage of total calorie requirement. The average female consumes between 1800 and 2200 calories daily, while the average male requires 2200 to 2600 calories. To calculate your actual calorie requirements, see chart, this page.

Use the table on page 334 to determine your recommended fat intake. You may wish to occasionally recheck your fat intake to make certain your consumption is within acceptable levels—but it's *not* necessary to total these figures daily. Most foods now list nutritional breakdowns on packages; a book such as *Food Values of Portions Commonly Used* (Pennington and Church) also can be consulted.

ACHIEVING IDEAL WEIGHT

What's your ideal weight? It depends on your height, sex, bone structure, and muscular build. The goal in weight reduction is to prevent "over-fatness," to reduce body fat to a level that doesn't increase risk of heart disease. Body fat can be estimated through methods such as skin-fold measurement; but an objective look in the mirror can tell a good deal about body-fat content. You can also try a "pinch test" at your waist or back of upper arm. If you can pinch more than an inch of skin and underlying fat, weight loss is probably appropriate.

ESTIMATING "IDEAL" WEIGHT

The following formulas can give you a weight range for your height and sex. Muscular build and bone structure determine where you should fall within that range.

Women. Allow one hundred pounds for the first five feet of height. Allow an additional five pounds for each inch of height above five feet. To create a weight range, allow ten pounds above or below the goal weight. (Example: A 5′4″ woman is allowed one hundred pounds plus four inches times five pounds. 100 + 20=120 pounds. This woman's ideal weight range is between 110 and 130 pounds.)

Men. Allow 106 pounds for the first five feet of height. Add another six pounds for each additional inch above five feet. To account for differences in body build, allow a range of fifteen pounds above or below the goal weight. (E.g., a man 5′10″ tall is allowed 106 pounds plus ten inches times six pounds. 106 + 60=166 pounds. For a man 5′10″ tall, the "ideal weight" range would be 151 to 181 pounds.)

CALORIES, WEIGHT, AND AGE

Weight gain with age is common. Because metabolism gradually slows as we grow older—starting at about age twenty-five—calorie requirement decreases. Weight gain can also be a problem when activity levels decline with age, leading to an even lower calorie requirement.

It is possible that a woman who required two thousand calories per day at age twenty-five requires only 1750 calories per day at age forty-five and only 1500 calories per day at age sixty-five. If food intake does not decrease as she ages, she may weigh fifty to one hundred pounds more at sixty-five than she did at twenty-five. To combat this problem: eat less as you age and maintain an active life style.

EXERCISE AND WEIGHT CONTROL

Don't ignore the importance of exercise in weight control. Few people achieve long-term weight loss without increasing their activity.

Exercise contributes to weight loss in two ways. First, frequent exercise increases the number of calories burned. E.g., an average woman (120 pounds) who walks briskly for thirty minutes three times per week burns 2500 extra calories per month (about three to four hundred calories per hour of walking).

The calories burned in an activity vary in proportion to body weight. A lighter person burns fewer calories. Exercising harder and faster doesn't significantly increase the number of calories used. Fat burns most efficiently when you exercise at a comfortable pace.

The second benefit of exercise involves the body's basic metabolic rate. After several weeks on a reduced-calorie diet, the body often becomes more efficient, using fewer calories to keep the heart beating or the lungs breathing, for example. This increased efficiency means fewer calories are being used and, therefore, weight loss slows. Exercise can counteract this effect and help steady the rate of weight loss.

WHAT IS YOUR CALORIE REQUIREMENT?

To estimate your calorie intake use the following method:

1. Multiply your weight in pounds by one of the following figures, depending on your activity level.

Inactive life style	12 calories/pound
Moderate activity (½ hour aerobic exercise 3 to 4 times weekly)	14 calories/pound
Active life style (1 hour aerobic exercise 3 to 4 times weekly)	16 calories/pound

2. From that total, subtract the number indicated for your age range.

25–34	Subtract 0
35–44	Subtract 100
45–54	Subtract 200
55–64	Subtract 300
65+	Subtract 400

Example: A 40-year-old, 130-pound woman rides a stationary bicycle for ½ hour 3 times weekly.

130 Pounds
x 14

1820 Calories
– 100 Calories to account for age

1720 Calories

This woman should maintain her weight if she consumes about 1720 calories per day.

CALORIE LEVELS FOR WEIGHT LOSS

One pound of body fat is the storehouse for about 3500 calories. To remove one pound of fat from your body, your intake must be 3500 calories *less* than your body requires. If you reduce the calorie intake by 500 calories per day for a week (7 days times 500 calories per day=3500 calories), you'll lose one pound of body fat per week.

Generally, it's wise to reduce intake by no more than 500 to 1000 calories per day. Limiting diet by more than this amount may mean you're not eating enough food to provide the vitamins and minerals your body needs. In addition, very low-calorie diets are likely to be short-term. You may tolerate a severe diet restriction for a while, but eventually you'll likely give in to hunger.

Although weight loss is slower, moderate restriction of calories is recommended. Generally, a woman can lose one to two pounds per week on a 1200 to 1500 calorie per day diet, depending on body size and activity level. A man should lose about one to two pounds per week on a 1500 to 1800 calorie per day diet, depending on body size and activity level.

You can best reduce your calorie intake by taking smaller portions of *all* foods in your diet. Make the greatest reduction in foods such as alcohol, sugar, and fats that provide calories but little or no vitamins or minerals.

It's not necessary to eliminate any type of food from your diet—nor is it a good idea. Setting a goal of "no dessert" may make you feel deprived and frustrated and could lead you to give up your weight-loss efforts completely. A goal of "fewer desserts" can be part of a successful weight loss program and is much easier to live with. Make your weight-loss goals reasonable, realistic, and open to change.

FOODS TO USE AND TO LIMIT

The foods listed under "To Use" are low in calories, fat, cholesterol and sodium. Those "To Limit" include foods that contain larger amounts of calories, saturated fat, cholesterol, or sodium.

Protein foods

To use

Chicken, turkey (without skin)
Veal, fish
Most shellfish
Lean beef
  Tenderloin, round, chuck, arm, flank
Lean pork and lamb
Venison, rabbit
Egg white
Old-fashioned peanut butter
Dried peas and beans
  Navy beans, kidney beans, lentils, split peas

To limit or eliminate

Duck, goose
Shrimp, no more than once weekly
Well-marbled beef
  Prime rib, New York strip, porterhouse, T-bone, sirloin
Fatty pork

Most roasts, end-cut chops, spare ribs, bacon, sausage
Ham, sausage, bacon substitutes
Pork or turkey luncheon meats
Cold cuts or hot dogs made from beef, pork, chicken, or turkey
Deep-fried meats
Liver, organ meats
Egg yolks (limit to 3 per week)
Hydrogenated peanut butter
TV dinners, pot pies, frozen entrees
Canned spaghetti sauce with/without meat
Canned soup and stew
Note: Limit intake of beef, pork, chicken, turkey, fish, low-fat cheese, cottage cheese, and peanut butter to a total of 6 to 8 ounces daily.
Note: Use lean beef, pork, or lamb 3 to 5 times weekly or less. Use poultry, veal, fish or vegetables for the rest of your meals.

Milk and dairy products

To use
Skim milk, 1% fat milk
Dry powdered skim milk
Evaporated skim milk
Low-fat buttermilk
Low-fat, part-skim natural cheeses containing 5 grams fat per ounce or less: part skim mozzarella, part-skim farmer's, part-skim Colby, part-skim Muenster, sapsago, part-skim Ricotta
Creamed cottage cheese
Low-fat (1% or 2%) cottage cheese
To limit or eliminate
2% fat milk, whole milk
Dry powdered whole milk
Evaporated whole milk
Condensed milk
Cheeses containing more than 5 grams fat per ounce: most Swiss, most Cheddar, Colby, Muenster, Monterey Jack; Roquefort, bleu cheese, Brie, Camembert, salt-free cheeses that are not low-fat
Cream, half & half
Sour cream
Cream cheese
Processed cheese, including low-fat processed cheese
Cheese spreads and dips
Butter
Non-dairy cream substitutes made with coconut or palm oil
Note: When you include low-fat cheese or cottage cheese in your diet, consider it a meat replacement. Reduce accordingly your consumption of beef, pork, chicken, turkey, or fish.

Vegetables and fruits

To use
All fresh fruits and vegetables
Vegetables or fruits canned or frozen without added fat, salt, or sugar
To limit or eliminate
Fried or deep-fried vegetables
Vegetables or fruits canned or frozen with added fat, salt, or sugar
Pickles, pickled vegetables, sauerkraut
Olives, avocados

Breads, cereals and grains

To use
Most breads
Whole wheat, rye, white, French, Italian, pumpernickel
Rolls, biscuits, muffins made with acceptable types of fat
English muffins, bagels
Pita bread (pocket bread), tortillas
Unsalted soda crackers
Snack crackers containing less than 3 grams fat per ounce (Wasa crackers, rye wafers, Melba toast, Ak-Mak wafers, Graham crackers)
Cereals, hot or cold
Rice, barley, bulgur
Macaroni, spaghetti, noodles
To limit or eliminate
Breads, rolls, biscuits, and muffins made with butter, lard, hydrogenated vegetable fat, cheese and/or egg yolks
Doughnuts
Flavored snack crackers made with large amounts of fat
Cereals that are high in fat and sugar, such as granola
Prepared rice and stuffing mixes

Fats

To use
Margarine with liquid vegetable oil as main ingredient—soft margarine preferred over stick margarine
Liquid vegetable oil
Safflower, sunflower, corn, soybean, sesame, cottonseed, and olive oil (peanut oil can be used occasionally in food preparation)
Fat-free gravy
Mayonnaise
Salad dressing made with vegetable oil
Note: Use all fats in moderate amounts.
To limit or eliminate
Margarine with hardened vegetable oil as main ingredient
Butter, chicken fat
Hardened or hydrogenated vegetable shortening; coconut or palm oil
Regular gravy
Bleu cheese salad dressing

Snacks and desserts

To use
Fruit, sherbet
Angel food cake
Puddings made from skim milk
Cocoa powder
Cocoa mixes made from skim milk, without added fat
Cakes, cookies, pies made with oil and egg substitutes or egg whites
To limit or eliminate
Potato and corn chips, even those fried in vegetable oil and those that are salt-free
Cakes, cookies, pies made with hardened fats and egg yolks
Chocolate candy, baker's chocolate
Nuts, coconut, ice cream ▽

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REDUCING THE RISKS

(Continued from page 339)

every 1 percent drop in cholesterol level equals a 2 percent decrease in risk of heart disease.

SMOKING Cigarettes are a major risk factor in cancer, heart disease, respiratory illness. *The New England Journal of Medicine* has reported half of all heart attacks now occurring in women are a direct result of smoking. (See page 384.) According to Dr. Castelli, smokers die at nine times the rate of nonsmokers. "If you quit smoking and gain 20 percent of your body weight, you'll still cut your death rate in half." Preventive medicine specialist William Myerson, Ph.D., says that one would have to be sixty pounds overweight to be at the same risk as a two-pack-a-day smoker.

STRESS An inability to handle stress has been implicated in everything from heart disease to cancer. Being stressed is not the same as being busy: physiological changes seem to occur only when one feels overwhelmed by events.

Stress seems to stimulate the adrenal gland to produce very high levels of cortisol—raising heart rate, blood pressure, and blood glucose levels. Neurochemical changes also seem to impair the immune system, possibly reducing the function of lymphocytes (blood cells that fight infection). Psychiatrist Steven Locke, M.D., has found people who respond to stressful events with depression or anxiety have lowered levels of the so-called "killer cells" that destroy viruses, cancer cells.

Dr. Locke believes it's possible to handle stress through deep relaxation. After people have mastered that, he teaches quick relaxation. What he's found: by interrupting the habit of letting tension build during the day, one can avoid headaches or other signs of stress.

DIABETES Adult-onset diabetes occurs when the body doesn't handle its normal glucose load efficiently. The problem is hereditary but may be precipitated by obesity. Blood glucose levels can be lowered by controlling weight and limiting intake of concentrated sugars; most people with diabetes fail to control their diet sufficiently and require medication.

Diabetes increases risk of heart disease by raising blood lipids and accelerating development of atherosclerosis. Even when glucose levels are kept under control, there is still an increased risk of atherosclerosis, kidney disease, and peripheral vascular disease. Exercise is important, since it has an effect on insulin receptors and seems to lower insulin requirements.

OBESITY Excessive weight, an independent risk factor in heart disease, also contributes to high blood pressure, high cholesterol, and diabetes. New studies indicate that the fat on the upper part of the body—belly, chest, upper arms—is actually a different risk factor from fat that accumulates on hips and thighs. It's more likely to foreshadow heart attacks. According to Albert Stunkard, M.D., women typically have more fat in the lower body, but an overweight woman whose fat is distributed like a man's—large belly, small hips and thighs—has the same risk of heart disease as a man.

Dr. Stunkard advises that women who are chronically ten to twenty pounds overweight should take a slow and steady approach to weight loss—changing eating habits, increasing exercise. "People who have more than fifty pounds to lose don't want to wait until slow changes work." Many doctors now recommend liquid protein diets like Optifast for large weight loss. Caveat: they *must* be medically supervised.

EXERCISE Like any other muscle in the body, the heart both is stronger and functions more efficiently when it is exercised. Says Dr. Wood: "There's good evidence that death rates are reduced as physical activity increases." Researchers at the Centers for Disease Control say evidence shows that people who are sedentary are twice as likely to develop heart disease as those who exercise regularly.

While most research on exercise and heart disease has involved men, a recent study shows that exercise is vital for women on diets. Women who diet but don't exercise lose fat *and* muscle—including heart muscle; while women who diet moderately and exercise lose body fat, may gain skeletal and heart muscle.

Exercise may change a woman's overall risk of disease, in part because it seems to affect other risk factors: improving blood sugar and lipid levels, helping women to lose weight or stop smoking. What about exercise intensity? "The more effort you put in, the more benefits you get," says Dr. Wood. "You can't get all the health effects from low-intensity programs."—JANICE KAPLAN

HABIT CONTROL

(Continued from page 337)

Benson, M.D., associate professor of medicine, Harvard Medical School; author of *The Relaxation Response* (Avon). Although biofeedback techniques used to be considered the best way to induce relaxation states, now research has shown that relaxation training, which can be learned with a therapist in several sessions, is more effective. "Meditation, even prayer, can also work; all of these methods lead to a relaxation response—the first step toward behavioral change," Dr. Benson says.

● **WEIGHT CONTROL** Behavioral training for dieters has become much more sophisticated, says Kelly Brownell, Ph.D., professor of psychiatry, U. of Pennsylvania. "We've gone beyond putting down one's fork between bites. New programs incorporate exercise." Another trend: reinforcing healthy attitudes about weight, ways to bounce back if you "fail."

"Some commercial plans, such as Weight Watchers, include fairly well-designed behavioral therapy programs," says Dr. Brownell. But success figures may be inflated because they are based on success rates of those who remain in the program (studies show 60 to 70 percent drop out during the first six weeks). Best: a program run by a university hospital.

● **EXERCISE** may not be a cure-all, but it is indispensable for any woman who wants to lose weight, stop smoking, or reduce the impact of stress. A problem: to avoid dropping out—more common for women than men.

A personal trainer is one solution. For some, working out in a *good* class with the *right* instructor can provide similar support.

● **ADDICTION: TWELVE-STEP PROGRAM** In the last three decades, the number of women addicted to alcohol and hard drugs—especially cocaine—has risen. Women are giving up smoking at a lower rate than men; young women are taking up the habit at a greater pace than male peers. Women are also twice as likely to abuse tranquilizers or sleeping pills. While experts offer many explanations, treatment programs, oriented to men, have failed to keep pace with women's needs.

The twelve-step program is the technique used almost universally by addiction self-help groups, such as Alcoholics Anonymous (AA) and Overeaters Anonymous, and most drug-rehabilitation plans, including the Betty Ford Center at Eisenhower Medical Center in Palm Springs, California, and Hazelden in Center City, Minnesota (both have been praised for their success in treating women).

The philosophy behind the twelve-step program: it's not psychological problems that cause addiction, it's the availability of the drug and the user's inability to resist it. In group meetings, users must admit that they are substance abusers and have lost control. Next, they agree to turn their lives over to a higher power (in some programs, a divine power; in others the power of the group). In later steps, they tell the group their story and try to learn—with the group's support—how to avoid the drug. This is a lifelong treatment; the idea is that you are never cured of the addiction, you simply learn to keep it under control.

While the twelve-step program has proven more effective than any other treatment for breaking addiction, many experts point out one shortcoming: this approach fails to tackle psychological problems, which are common and often serious in people with addictive disorders. Often, untreated psychological problems play a role in relapse. "Addicted women," says Dr. Millman, may "need psychotherapy to address these problems."

● **AVERSION THERAPY** consists of various techniques that try to impose a learned association between use of a drug, alcohol, cigarettes, or eating with something unpleasant. E.g., alcoholics take a medication that makes them feel ill when they drink; smokers are obliged to chain-smoke until they feel sick. Recent studies seem to indicate that aversion therapies may work as long as the punishment continues; once treatment finishes, relapse rate is high.

● **HYPNOSIS** has helped some people quit smoking but seems ineffective with other addictions or weight loss. "For someone who has tried unsuccessfully to give up cigarettes, there is certainly no harm in experimenting with hypnosis," Dr. Kozlowski says. One problem: there are no good standards for selecting a capable hypnotist. —JUDITH SCHMID

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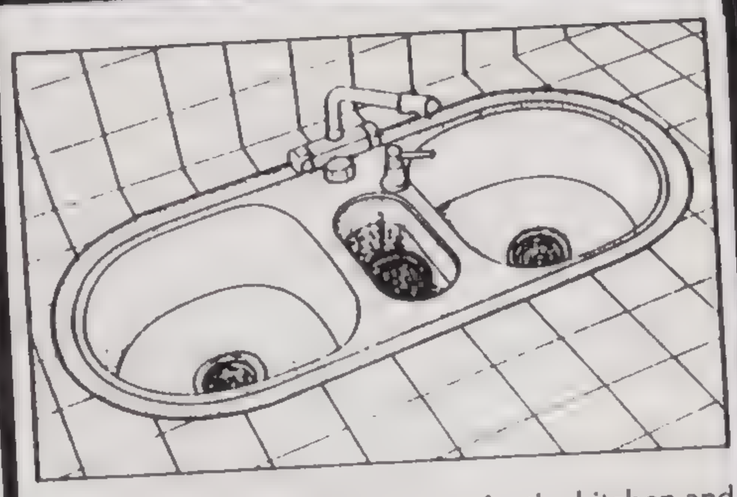

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NEW-AGE SKIN, COLOR

(Continued from page 344)

tology at Boston University School of Medicine, and John Voorhees, M.D., professor and chairman, department of dermatology at the University of Michigan Medical Center.

Dr. Voorhees was one of the researchers who conducted a study that was published in the *Journal of the American Medical Association* announcing quantifiable improvements in facial wrinkles in fourteen of fifteen patients who used Retin-A on their faces and in thirty patients who used it on their forearms. The study proposed the drug should be reclassified as affecting not only wrinkles caused by sun exposure but also those caused by cigarette smoke, heat, wind, and chemical exposure. Dr. Voorhees said, "Microscopic evaluation of changes induced by the drug showed skin cells themselves are changed."

Dr. Gilchrest expressed caution in the same *Journal*, stating that relatively few subjects were tested and that the drug has some discouraging side effects. The Voorhees research found Retin-A irritated the skin of 92 percent of the subjects; to calm inflammation, a steroid-containing cream had to be applied. Retin-A also makes skin more vulnerable to sunburn.

Still unknown: Retin-A's long-term effects. According to its manufacturer, Ortho Pharmaceutical Corporation, official approval of the use of the drug to combat wrinkles won't be sought from the U.S. Food and Drug Administration until current studies are completed, which may take more than one year. However, although Retin-A is not about to resurrect Ponce de León, Dr. Gilchrest concurred that a medical milestone has been reached.

What does it mean to you now? Cosmetics scientists are enthusiastic, stating if the government grants permission for Retin-A to be marketed as a prescription treatment for sun-damaged aging skin, it may help legitimize claims the beauty industry has made for years.

All this fits well with a modern "let's wait and see" thinking and with a number of the season's new products, which are formulated with "chemical cousins" of Retin-A. With a multivitamin formula, Biotherm's Biologics comes in three versions for different "ages" of skin—because, as John Penicnak, Ph.D., senior vice president, Biotherm's corporate scientific department, points out, "Factors such as stress, diet, and of course sun exposure can contribute to a thirty-year-old skin's looking at least ten years older." Extensive research on Vitamin A retinyl palmitate in Estée Lauder's Future Perfect has established that it can dramatically improve smoothness and help luminosity. The same ingredient is a base for Prescriptives' new Extra Firm—a night product that sets out to firm, brighten skin. Care at night has long been documented as especially beneficial to skin. Explains Anil Gupte, Ph.D., of Olay: "By day, the body's energy is scattered among many body functions; by night, while you are asleep, energy is focused on specific work like cellular skin renewal."

Don't underestimate the refinement in foundations . . . "underpinnings" that add to the "naturalness" of new blush, eye, lip colors.

There are new color-coded marvels from Clarion—a computer finds exactly the right base for a woman's skin tone/type—cool, neutral, or warm. There's a metered delivery from Intelligent Skincare: a pump system ensures you get only the amount you need for a neat, smooth surface. The new two-in-one cake foundation from Christian Dior can be used wet or dry; the first gives a light, even finish, the second a more velvety look. An extra part of the formula: protection against UV rays.

A properly controlled indoor climate (for a bedroom, an optimum temperature of sixty-eight degrees, with 50-60 percent humidity) . . . regular sun protection (Ultima II's PhotoAging Shield, for one, is meant to be worn every day) . . . moisturizing matched to skin type (Princess Marcella Borghese's CuraForte Moisture Intensifier, Chanel's Emulsion No 1): all these things can help affect the look of skin.

As Dr. Voorhees points out, "Moisturizers and the like temporarily increase the water content of the outer layer of skin and cause it to reflect light differently, so there is an improvement in skin's appearance. To truly repair wrinkle damage, however, a product must penetrate to the deeper levels of the skin. The greatest benefit of new Retin-A studies may be to point the way to more sophisticated tretinoin-like chemicals that, one day, will be better equipped to bring this about." ▽

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(Continued from page 333)

be overweight, but that's countered by instinctive and metabolic drives to the opposite."

Denial is very strong among people who overeat: it's easy to rationalize that nobody ever got fat eating "just one more cookie," so why not have it? For some, it's hard to make the emotional connection between the food they enjoy and the fat they don't. Experts recommend "defensive eating"—resisting temptation by creating a micro-environment stocked with healthy foods. The idea is to tinker with behavior and external cues until healthful eating is a habit. Going on a diet isn't effective. You need an eating policy that becomes ingrained. (See page 334.)

Behavioral therapy can be used to counter alcohol, drug abuse, or smoking. The technique stresses action rather than understanding. Many self-help and support groups try to teach new behaviors, expecting that those will, in turn, influence attitude (see page 337). Behaviorists say that if one takes away the familiar cues—the coffee break where everyone smokes—the body will reorient itself.

Another technique for eliminating a habit involves what psychologists refer to as "mindfulness"—a combination of self-awareness and deep relaxation. Hypnosis, biofeedback, and relaxation training are all methods of heightening awareness, allowing mind and body to function together. Experts urge people to begin a process of self-monitoring, e.g., keeping a stress or food diary, in order to find a connection between habits and symptoms.

UNCONSCIOUS DRIVES

The greatest success in changing life style and avoiding illness may come when you integrate insight-oriented psychoanalysis with behavior therapy. The idea: learn to change behavior, but also understand the underlying issues. For example, women who are overweight and have a fear of intimacy may be using fat as a defense. Some women may unconsciously *choose* to be fat. It's not food they can't resist but the secondary gains they get from the weight. "Their weight may make them feel safer if they're worried, say, about having an affair," says Barbara Jacobson, co-author of *Weight, Sex, and Marriage*. "They may use obesity to keep their husbands at a distance."

The psychological underpinnings of bad habits vary dramatically. It's common to "disregard your own health and appearance to punish others," says Robert S. Brown, M.D., professor of psychiatry, University of Virginia Medical School. Fat may be the manifestation of repressed anger—"a woman decides that if her husband's running around, she might as well get fat. It's her way of getting back at him." It's less confrontational and less threatening than arguing. Such unconscious motivations may override the best intentions and help explain why most overweight women begin (and fail) five diets a year.

For a weight-loss program to be effective, one must replace the *function* that obesity has previously served. "Or at very least, you have to understand the real issues," Dr. Locke says. The same may be true for alcohol and other drugs. If you've dealt with life by drinking, it's frightening to lose that crutch.

For some people, losing weight or giving up alcohol may be the health benefit of grappling successfully with deeper issues. In fact, many people lose weight during psychoanalysis. "They don't start analysis because of their weight," says Albert Stunkard, M.D., professor of psychiatry, University of Pennsylvania. "But presumably during therapy, they start to feel better and more in charge of their lives. That motivates them to make other changes." At the bottom of many destructive behaviors: masked depression or marital discord.

Women often slip into abusive behaviors unintentionally. Usually a woman has been unhappy or tense about something else in her life and, without realizing it, reaches for a pill or alcohol to fix it. Overuse of pills and/or alcohol is a symptom of deeper problems. However, Dr. Rosenthal insists that one must give up pills or alcohol—by whatever means—before trying to grapple with underlying concerns.

A body gets healthier, and attitudes change

Experts warn that there may be a flip side to this theorizing and suggest that some psychological issues may be the *result* of life-style disease, not the cause. "Think of a woman who has been overweight since childhood," says Dr. Stunkard. "For years, she's been shunned, humiliated, and told she's not a good person. She tries to diet and starves her body, which just makes her nervous and depressed. Is it any wonder that she becomes emotionally disturbed?"

GAINING CONTROL

While there's a clear link between psychological issues and unhealthful habits, new evidence suggests an even stronger mind/body connection. Research has shown striking connections between certain personality styles and health. The key is what's referred to as "explanatory style"—or how people explain the difficulties in their lives. Pessimists—those who suspect that bad events are caused by personal failings that will be with them forever—are more likely to suffer ill health than optimists, who believe they can change events.

How does that happen? "One problem is that pessimists don't take care of themselves," says Martin Seligman, Ph.D., professor of psychology, University of Pennsylvania. "If you believe that nothing you do matters, why should you bother making life-style changes?" Studies show that it's generally optimists who give up smoking because they think they can make a difference in their lives.

Dr. Seligman was one of the first to show that feeling helpless and out of control can lead to illness and sudden death. However mystical that sounds, there is a physiological connection. When one feels depressed, hormonal changes in the body have an impact on the immune system and lower resistance to disease.

A behavioral technique called cognitive therapy, which can change explanatory style in depressed patients, has never been tried on healthy adults. "In general, explanatory style is strong and durable," says Dr. Seligman. "You'll explain things when you're seventy the same way you did at twenty."

Still, it *is* possible to make changes—often by letting the *body* influence the mind. For many years now, psychiatrists have written exercise prescriptions for depressed patients. "They may not want to exercise," says Dr. Brown. "But if I manage to get them out to the track, they start to feel different about themselves." As the body gets healthier, attitudes change. The key to success: small changes that allow one to feel control over behavior.

This becomes difficult because ours is a society that believes in the quick fix. In changing any behavior—overeating, smoking, lack of exercise—one has to build control and new habits *slowly*. "If I wanted to sell books, I'd offer a program that worked overnight," says Dr. Myerson. "If I want treatment success, I urge people to understand that we're dealing with a long-term proposition." Relapses, slipping back into old behaviors, are common—and shouldn't be discouraging. The unconscious has all sorts of tricks for getting you to slip up, but each time you try and have some success you're a little stronger.

Seeing a diet or exercise program as a means of gaining control over one's life may change the type of plan one follows. Rigid diets that allow no substitutions often backfire. A woman may follow the diet for a few weeks and lose weight, but once on her own again, she feels unable to handle her eating. Nothing has been learned about changing behavior.

MAKING IT WORK

Some people are successful in losing weight, starting to exercise, giving up alcohol, cigarettes, or drugs. Others never try. Most seesaw between healthful and destructive habits. How to explain the difference? However knowledgeable one is about health risks, the information may not be a match for more deeply held feelings. If your parents smoked and you liked your parents, you think of people who smoke as nice people. Similarly, you may have a vision of what it is to be thin or fat, and the definition of being thin isn't all positive.

People are most likely to modify health risks if they have strong marriages and good relationships. "If you're isolated and emotionally withdrawn, you have nobody to please by changing," says Dr. Brown. "Unfortunately, we're not very good at pleasing ourselves." Experts find that people usually begin treatment for a drug or alcohol problem only after a spouse, boss, or loved one insists. It's unusual for someone to wake up and say "I don't like who I've become; I'm going to change."

Is it true that we only change our lives for somebody else? It may be unfortunate; but it's truer than we imagine. ▽

EXERCISE: ENOUGH, TOO MUCH

(Continued from page 338)

no added benefit.

Some experts believe that the 2000-calorie requirement may be unnecessarily high. "Expending 1500 calories a week—which translates into doing two miles of walking a day—is enough. This amount of exercise won't prepare you to run a marathon; but, on the other hand, training to run a marathon won't offer much more protection against coronary heart disease," says William Castelli, M.D., medical director of the Framingham Heart Study.

According to Dr. Paffenbarger, exercise needs vary from person to person, depending on age, weight, body composition, and probably many other factors that aren't yet understood; there is no magic figure for the number of calories that should be burned each week. The 2000-calorie figure is just an index that should help to gauge whether they are sufficiently active. Dr. Paffenbarger's exercise formula to protect the heart: "*Spend a total of one hour a day on your feet doing some type of activity that involves walking or stair climbing and, in addition, exercise vigorously three days a week for a half hour each session.*"

EXERCISE: HEART HEALTH VS. WEIGHT LOSS

For many women, of course, the attraction of exercise is not just the theoretical possibility of living longer but the more immediate satisfaction of looking fit and feeling well. As it turns out, exercising to lose weight and change *body composition* (the ratio of fat to lean body mass) seems to require more time and effort than simply maintaining cardiac health.

According to the ACSM, training for thirty minutes, three times weekly, at 60 percent of maximum heart rate (usually determined by calculating 60 percent of 220 minus one's age) should be enough for women to achieve good cardiovascular endurance. In addition, recent studies show that lower-intensity training can provide these same benefits, as long as a woman exercises long enough. "We now realize that you don't have to reach 60 percent of the maximum heart rate to become aerobically fit. If you work at a lower heart rate—for example, by walking—all you need to do is increase the duration of the activity," says Kenneth Cooper, M.D., president and founder, The Aerobics Center. He says walking three miles in forty-five minutes, four times weekly, can be considered equivalent to doing a forty-five minute aerobics class three times per week or jogging for twenty minutes four times.

Although opinions vary as to how much exercise is needed to reduce weight and improve fat-to-lean ratio, most experts agree that it must be more intense and of longer duration than to improve cardiovascular endurance. According to the ACSM, thirty minutes at 60 to 75 percent of maximum heart rate, four times weekly, or forty-five to fifty minutes three times each week is a minimum. Or, one can increase intensity; working out for a twenty- to thirty-minute session, three times a week, at 80 to 85 percent of maximal heart rate. Experts caution, however, that the ability of exercise to induce weight loss depends on age, fitness level, calorie intake, and exercise intensity.

CONSISTENCY: WHAT COUNTS

While cardiovascular fitness seems to be more easily achieved than was thought, it is also easily lost. After two weeks without exercise, fitness levels decrease, as little as two inactive months may reverse all effects of training.

Regular *weight-bearing* exercise, through adult life, also seems critical for preventing osteoporosis. Before age thirty-five, exercise can increase bone mass, which serves a protective effect later in life (the greater the bone mass the lesser the impact of post-menopausal bone loss). After thirty-five, exercise increases bone mass at a much slower pace; yet a minimal amount of impact-loading activity protects against excessive bone loss. "What's needed is to create peak loads—by running, walking fast. Five minutes a day is probably enough, but you must do it regularly," says Joseph Lane, M.D., chief of the Metabolic Bone Disease Unit, Hospital for Special Surgery, NYC.

Experts now believe that choosing a *reasonable amount* of activity may be the single most important factor that helps women stick to an exercise program. "If you take on too vigorous a program too quickly, you are more likely to be injured or become discouraged," says Michael Pollock, Ph.D., author of the ACSM position stand on fitness in healthy adults.

THE FOUR-PHASE APPROACH

According to Dr. Cooper, the ideal fitness regimen should consist of four phases. First is the warm-up: at least three to five minutes of stretching and light aerobic activity (like walking briskly or running in place) to warm up the cardiovascular system. Phase two is aerobic endurance training lasting from twenty to forty-five minutes, depending on intensity. Third is the cool-down—a gradual reduction in intensity that slowly brings down heart rate.

The fourth phase—conditioning calisthenics or strength training with weights—should be done on alternate days three times weekly for a minimum of ten to fifteen minutes. The goal: to strengthen muscles not used during aerobic training (runners should concentrate on the upper body). Doing multiple repetitions with light weights or using medium-resistant exercise equipment is most efficient. ▽

THE "MEDICAL" SPAS

(Continued from page 337)

available. The Pritikin Center has helped men and women of all ages restructure life style habits and improve overall health. Participants learn new eating, cooking, and exercise habits. Designed for people with special health problems as well as for healthy people who want to reduce cardiovascular risk factors or body-fat levels, this program has helped thousands to lower cholesterol levels, lose weight, quit smoking. One frequently mentioned drawback: the diet, only 10 percent fat, can be hard to stick with.

● Mind/Body Clinic, New England Deaconess Hospital, Boston, MA (617/732-9530). This clinic uses breathing and relaxation techniques, concentration, and body awareness to help people change habits (e.g., smoking); find relief from stress-related disorders and cope with other serious medical problems, such as hypertension.

● The Aerobics Center, Dallas, TX (1/800-527-0362). Options: 3-day wellness weekend ($925); 7-day program ($2550); 13-day program ($3750). The Aerobics Center, a 28-acre complex, consists of 1. the Cooper Clinic, where complete medical/fitness exams from dental checkups to cancer screenings are conducted; 2. the Aerobics Activities Center—a state-of-the-art exercise facility; 3. the Guest Lodge, which "houses" those in the in-residence programs; 4. a research facility.

Other outpatient hospital wellness programs modeled on the Aerobics Center:

● St. Joseph's Hospital/Greenwood Athletic Club, Englewood, CO (303/770-2582). This hospital-affiliated health club includes: on-staff physicians, exercise programs, stress testing. Also available: daily lectures and a fifteen-day program that includes medical evaluation, exercise prescription.

● Baptist Hospital Health & Fitness Center, Nashville, TN (615/329-5066). A 30,000 square-foot exercise facility, this "super gym" offers expert exercise programs and seminars on nutrition/diet/stress.

—HOLLAND SWEET

INTUITIVE STYLE

(Continued from page 370)

hillside that runs down to the valley of the Tiber. Her eighteenth-century house, La Torricella, is built of the local volcanic stone; the stub of a tower at one corner reveals its ancient origins as a fortified post.

Verde's close friends are scattered nearby: the French painter Balthus and his Japanese wife, Setsuko, also an artist; Giovanni del Drago, a Roman prince and architect; painter Cy Twombly. Verde's house is watched over by an elderly local couple who are "like parents" to her. Whoever manages to reach La Torricella, through fields and woods where shepherds follow their strays, will be received in a kitchen stocked with homemade jams, peasant pastries, and baskets of broad beans and *pecorino*, to be washed down with a cup of Chinese tea accompanied by a couple of ginger biscuits. ▽

Barone Giorgio Franchetti *is an Italian art historian with a special interest in modern painting, especially Futurism.*

ART OF CONFRONTATION

(Continued from page 354)

idea. Her choice of the boundary of the museum's site, as well as her decision to use translucent limestone from the Negev Desert, an ochre-pink that changes color and casts different shadows depending on the position of the sun, expresses the new relationship between sculpture and its context that Serra was among the first to define as "site specific." In everyday language, this means that the sculptor responds to a given location, conceiving a work to be perceived exclusively in that place and on that terrain, taking into consideration all the possible ways in which the spectator will experience the work from any vantage.

In this view, sculpture is not a remote distant object on a pedestal but an intimate physical experience to be moved through and felt by the body as much as by the eye and the mind. The perceptual focus of "Negev," Abakanowicz's sculpture in Jerusalem, is, of course, only one element of the work. A reader of mythology and poetry, Abakanowicz is fascinated by the natural sciences; her giant seven-part stone sculpture has an heroic concrete presence as well as metaphorical and symbolic overtones. The seven simplified stone "wheels" recall her first crude wooden wheel—a reverberating image suggesting the grinding labor of the millstone or the power of the cannon wheel. One viewer also guessed that the work alluded to the seven ancient gates of Jerusalem; others thought of cabalistic and hermetic correspondences to the number seven.

Early on, Abakanowicz was drawn to the wheel motif for "Negev," but she did not discover the actual material she would use until, traveling through Israel, she came across a large limestone quarry at Mitzpeh Ramon, deep in the desert. Her sense of the history and prehistory embedded in the rock led to her decision to work in stone for the first time. The mammoth twelve-ton discs were cut from layers of sedimented limestone. Afterward, Abakanowicz cracked off irregular "wheels" and scored the rims of the slices so that there would be no chance of mechanical uniformity. With a hammer and a huge pointed iron instrument, she struck a navel-like indentation in the center of one disk, expressing her sense of this place: Jerusalem as the *omphalos mundi*, the navel of the world.

That even a handful of artists like Richard Serra and Magdalena Abakanowicz are willing to risk the unknown, working like nomads in foreign countries, constantly experimenting, creating images of autonomy and confrontation, is the beginning of the redefinition of art as a moral statement. Their allusions to the precariousness of the balance between man and nature and among peoples, and to the fragility of human relationships as well as to uncontrollable forces we may call supernatural are an attempt to reclaim the potency sculpture had for primitive man.

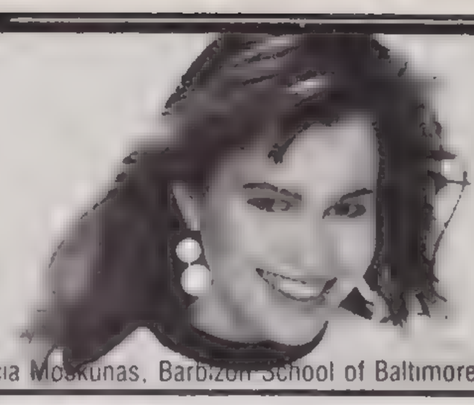
After his much-publicized battle over his "site sculpture" called "Tilted Arc," a work that aroused a great deal of public antagonism (the artist was forced to use as his site a congested and uncongenial New York City office plaza), Serra has just realized one of his most successful public sculptures, the tower-like fifty-five-foot-high "Fulcrum," rising from an octagonal plaza in the City of London. The huge rust-colored Cor-Ten steel piece was conceived from the outset in relationship to the surrounding buildings of the new urban complex, or mini-city, known as Broadgate, currently being developed for London's financial industry. The three openings created by the axis of five plates dramatically twisted in space function as a "turnstile," orienting pedestrians toward major traffic arteries. The sculptural tower serves as propylaea, as well as throughway for pedestrian traffic channeled by the monumental turnstile hub. Serra, perhaps reacting to criticism that his work is incomprehensible to a public uninitiated in his esthetic, has described the potential function of "Fulcrum" in humanistic terms as a "gathering place for people: a place of pause, communication, and orientation."

Perhaps because of its physical presence, sculpture has traditionally addressed itself to action, commemorating a victory or battle or depicting the moral conflict between the virtues and the vices. But more and more artists are rejecting the clichés of monumental art and redefining the role of sculpture, not as a memorial to be venerated but as a place in which a particular, unrepeatable kinesthetic event occurs.

Although both are committed to regaining authority and meaning for sculpture, Serra and Abakanowicz work in very different materials and styles. Serra's crisp geometric forms, industrial materials, and factory-made rolled steel plates are diametrically opposed to Abakanowicz's emphasis on the handmade, on irregular organic forms shaped of natural materials (rags, burlap, wood, and now stone), and often figurative imagery. What unites the two sculptors is their resistance to any kind of conformist thinking; both demand absolute autonomy for their art.

Their works are intentionally self-sufficient. They stand upright and alone, isolated in positions of heroic rectitude, as if the very posture of standing without support, of solitary rootedness, is an expression of resistance to external pressure. Defying gravity while calling attention to its potential to destabilize, both the Polish Abakanowicz and the American Serra define sculpture as a profound statement of man's fate in a world of flux. The simplicity of their forms ensures their universality.

"I reveal what is common to all of us," Abakanowicz has said. She refers to "what is unnamed, what is forgotten, what is contained in our feelings and fears, and so in the whole system of instincts which together with intellect is inherent in every one of us." Looking at the giant stone discs of "Negev," which seem to have been tossed from above by some unseen hand, one has a sense of man's relative insignificance in the universe at the same time that one is awed by the artist's capacity to express the power of the superhuman forces above and beyond man. ▽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THE REAL THING

(Continued from page 359)

1936, before she had found herself as a writer. He didn't think anything of her first novel. (Nor does she.) He had traditional moral values, and was distressed by her free and easy way of life. "You don't get something for nothing, and I paid." The price was her father's disapproval.

In the early 1930s, on one of her returns to America, young Martha worked for FERA (the first national dole), reporting back to the program's director on the living conditions of the unemployed. Mrs. Roosevelt saw these reports. The upshot was that Gellhorn was asked to dinner at the White House. When she was fired from FERA for allegedly fomenting unrest, it was the Roosevelts who took her in.

"If ever I was in Washington, I just stayed at the White House." She was in her mid-twenties, "but looked younger." During the Spanish Civil War, she used her friendship with the President—in vain—to try and get wheat sent to the Republican side. When during World War II she went to Yugoslavia and saw Tito's partisans in action, she told the President that Tito was the resistance leader to back, not Mihajlović.

"The Roosevelts were fearless, they made up their own minds. He couldn't have done this *rubbish* that Reagan does with the *contras*. They ran the White House as if it were their own country house—there was just one Secret Service man on duty at night. My friends could come and see me there. But once, I was put in the Abraham Lincoln Room, in the bed Abraham Lincoln slept in, and I was so overwhelmed that I ran down the hall in the middle of the night and woke up Alexander Woollcott to tell him, and he said, 'Shut up and go back to sleep. Edna Ferber slept in it last week.'

"Roosevelt mixed lethal Martinis, and the people he liked sat with him in his study after dinner and talked, while she went off to her room and worked. He wasn't very *nice* to her, but he knew her value. I loved her with a passion, second only to my mother. He was a charmer, but she was the moral true north."

Martha Gellhorn could have remained in a world of privilege. But for her, "real life is the Have-Nots." Even before her years in college, she worked in the basement of a department store as a salesgirl. "I wanted to see beyond the class I was born into. It was real life to me because it was hard." She took no money from her parents. In Paris, she used to borrow dresses from the great couturiers for parties; they lent them "because I looked good and was the right shape." It was called being a *mannequin mondain*. She was poor. "It was real life. But it was never really hard for me. I could always escape. I had an American passport. Not like my friends in Europe who were caught with no passport in the war: they got killed."

Her journalism is full of children, bewildered, mute children in camps, on the streets, hungry, hurt, abandoned. She calls the period of the Vietnam War "the worst time of my life . . . . I went nearly insane over Vietnam. The napalmed children. The injustice and cruelty."

She has been protesting against man's inhumanity to man for half a century. "It's still worth fighting; it does make a difference. Amnesty International, for instance—it makes a difference to those inside to know that someone outside is caring. The civil-rights movement made a difference. The peace movement has made a difference. You'd have to keep on even if it didn't make a difference. It has to be set on record that not everyone agrees.

"What we are doing in El Salvador is *wicked, wicked*. My government is using my taxes to send millions of dollars and arms, while this disgusting President talks about protecting democracy. People who speak against this at least prove that the human race has decency.

"E.M. Forster wrote a book called *Two Cheers for Democracy*. One and a half cheers, say I. But we—nobody in particular—have an obligation to raise our voices. Heads of state are the most backward people in our species, especially the two now in power in the English-speaking world. They are out of touch with real life, and have sycophants all round them."

She doesn't see herself as a feminist but as a humanist. "I think that's what I am. I'm in favor of the least protected of our species. The great disadvantage of being a woman is physiological, yet we do live longer: a mystery. It's very hard to be a *man* in a world of perpetual competition. Men have to push or be pushed. I'm not competitive. And after the early days I always made enough money for what I wanted. I never did want a sable bed jacket. I was a much better reporter than some of the men, but if their reports were printed above mine I didn't care. I was never aware of any prejudice when I was doing the job."

But Martha Gellhorn was an exceptionally pretty woman. This just may have had something to do with her uncanny knack of being in the right place at the right time and with the right contacts. She concedes the point. "It didn't hurt. It's harder to be an ugly woman than an ugly man. The armies of the world put up with me. If I'd been cross-eyed and hunchbacked it might have been more difficult. But it's the same for men—it's helpful for a man to be good-looking."

Gellhorn mentions her close friend the late Lady Diana Cooper, described by Evelyn Waugh as "an exceptionally brilliant social figure." "Diana Cooper said to me, 'If you have been considered good-looking, it is a little bit difficult to lose your looks.' She was over eighty and came to visit me, and a man on the street said to her, 'You're beautiful.' She was beautiful forever. Getting old is nothing to make a fuss about. Making a fuss is beneath contempt. And then, as an Historic Monument, I have my gaggle of young chaps.

"As long as I can get around, there's mileage in being an Historic Monument. I hope I won't become the sort of boring old fart who does reminiscences."

If only she would.

Victoria Glendinning *is the author, most recently, of "Rebecca West: A Life" (Knopf).*

HOLLYWOOD & VINE

(Continued from page 352)

variation on the drawl he acquired as a boy living in the West, where his father worked as a forest service scientist. And the manner of the actor and the luncher are identical: his clear, steady blue eyes earnestly search your face for clues as to how he can be helpful; his responses to questions are open, modest, and unpretentious. He speaks ill of no one, not even his associates on his only disaster, *Dune*. ("I can't blame them; I can only blame myself. A movie is full of tender little things that you have to let grow, to see if they are going to stink or grow strong. I kept killing the tender little things.")

Above all, he and his character, Willie, both exude an air of patience. Aware of the world's craziness, they are happy to apply first aid to its victims, and find protection for their own sanity in a slow pace and down-home manner. Lynch worked for five years on *Eraserhead*; a grown man supporting himself with a paper route. He worked two years on the *Blue Velvet* script, set it aside for *Dune*, then returned to it: "A lot of people make films before they're ready. They have a great first half, or they have a great idea that's not fully baked. But making a movie is like fishing. If you sit quietly and use the right bait, you'll catch a fish eventually."

There is, of course, a certain benign duplicity in his personal style. In the movie, it turns out that nice Willie has been harboring a secret from his lover, played by Rossellini. In life it is impossible to believe that nice David Lynch is, full-time, merely Huck Finn in Hollywood. He will not, and perhaps cannot, explain the dark side of his force. But the images he has created, as unforgettable and disturbing as any ever put on the screen, must come from somewhere.

Here, one enters a realm of discreet hints. One gets the feeling that this pleasant-faced middle-class forty-two-year-old man is still, at heart, a boy in a state of permanent shock over the world's failure to behave in a well-brought-up manner. He speaks, for example of the pervasiveness of mystery in everyday life, which extends down to the "new, improved" products he is always buying to see if they live up to their manufacturers' claims. He speaks of film's unique capacity for suggesting all these unacknowledged disturbances through the juxtaposition "of sound and images moving through time." His capacity to render the oppressive strangeness of the world through his medium is, one guesses, the source of the sanity that confronts you so calmly in a restaurant booth. "People are in life, and they can't make head or tail out of it," he says sadly. Clearly, David Lynch has found a way around that confusion.

Richard Schickel *is a film reviewer for "Time" magazine.*

(Continued from page 362)

continued, "the star-anchorman thing is coming to an end. One of the reasons the *People* magazines are so prominent is that there's no news. When you think of the news of the 'sixties and 'seventies you're talking about civil rights and Vietnam. You're talking about things that books are now being written about. What the hell is news now? The summit meeting? The two biggest stories of 1987 were AIDS and South Africa. Neither of them is a frivolous story, but they're not stories that shake everybody.

"One of the reasons that news audiences are drifting away is that they don't care what the news is. Because it's not worth caring about. And the public is always right."

What did he think of *Broadcast News*?

"As a movie, I found it tedious," Frank said. "But it was remarkably accurate physically. I mean, the way that control room was set up. . . . The business with Hurt being a dumb anchorman was pretty exaggerated. But he was a good broadcaster. That's not to be sneezed at."

Tom Brokaw is a good broadcaster, and more. He is managing editor and chief of correspondents of the *Nightly News*: he has ultimate control over what is said on his show, and who says it. The power is enormous. Not only can he hire and fire (and there are those who charge that since Brokaw is in a position to snuff competition—whether he does so or not—the conflict of interest is patent), he determines the world view of those who turn to the network news for their world view. He can sweeten the world. He brings order to chaos. He is, for sixteen million people or so, a kind of god.

"Brokaw seems as acceptable to me as any of the other anchormen," says Neil Postman, Professor of Media Ecology in New York University's Department of Communications, and author of a critical study of television, *Amusing Ourselves to Death*. "My complaint would be that the network news is not done seriously. Maybe they think they do it seriously, but that's because they accept a framework that defeats, at the start, any attempt to be serious.

"Commercials have the effect of trivializing what has been spoken about, or what will be spoken about," Postman says. "The whole context in which news is done says to the viewer, 'We're not going to do more than ninety seconds on this, and we don't want you to be weeping for the ten thousand people who lost their lives in the Mexico earthquake, because that's not the condition we want you in when we get to the United Airlines commercial.'

"Second: because television is, after all, a visual medium, the first question, I'm sure, Brokaw and all the others want to know when they prepare for each day is, what sort of film footage do they have. And if they don't have film footage, for the most part, it's not news.

"Obviously, not all of the important things that happen are visualizable. David Halberstam did a piece for *TV Guide* in which he made this point, and gave as an example the story that was developing for ten years or more about the Japanese taking charge of the world economy, and surpassing America. It wasn't really covered much, because there was no film footage to be used with it.

"The absolute dominance of the visual image tends to eliminate certain subjects from being treated altogether, and to amplify certain subjects that are not that important but which have good film footage accompanying them.

"In the end, I think people watch television news more to see the teller than to hear what is told. Which is why it's no coincidence that Brokaw is so attractive, and why both Dan Rather and Peter Jennings, as well as Brokaw, could be movie stars. I'm sure they also have what is called credibility—a term usually used in reference to actors, when you say someone gave a credible performance.

"Television, no matter how you slice it, is a performing art. Thinking is not a performing art. Which is why you rarely see anyone thinking on television."

Is Tom Brokaw merely a performer? Is his credibility simply a studied performance? Postman, it would seem, is advancing the Tom Grunick argument. On this ordinary Tuesday, Brokaw arrives at the office at about ten o'clock in the morning. He works in his office for about two hours, listening in on a conference call among the NBC domestic news bureau chiefs, reading his mail, talking on the phone, beginning to decide on the stories for the evening's show. At noon, he tapes headlines to be broadcast later in the day, as well as a couple of promotional announcements. He takes his gym bag and leaves for his workout and some errands. He rarely eats lunch.

At 2:30 P.M., he returns. He moves from his office to a waist-high cubicle in the bullpen of the newsroom, facing a bank of eleven TV monitors and surrounded by the cubicles of his colleagues. He speaks on the phone to bureaus; he discusses stories with his producers, writers, and editors; he writes, rewrites, and edits. (He walks! He talks!) At three o'clock he goes to a small studio next door to broadcast the NBC *News Digest*, a one-minute summary.

At about 3:45 P.M., he goes into a closed-door line-up meeting with executive producer Bill Wheatley, senior producer Cheryl Gould, and much of the production staff. During the twenty-minute meeting, Brokaw and staff decide which stories will run that evening—and at what length, which correspondents will do them, who will write what. Brokaw has chief authority and veto power, but his colleagues are strong persuaders.

From shortly after four o'clock until just before broadcast time, Brokaw is back in the bullpen, writing, discussing, bantering. At 6:24 P.M. exactly, he puts on his blazer and goes down to the third floor. The broadcast lasts a half-hour, eight minutes of which are commercials. It is rerun at seven for the stations that show the news then. Brokaw watches the rerun, then has a brief *(Continued on page 400)*

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TOM BROKAW

(Continued from page 399)

talk with his producers. Shortly after 7:30 P.M. he goes home.

It is a longish day but not a laborious one. Duncan the Wonder Horse has certainly worked harder in the past. But the stress is there. And the argument could be made that since all Tom Brokaw's years of reporting inform every decision he makes throughout the day, and since these decisions shape every broadcast, his credibility is not merely the result of a boyish face and a pleasing, slightly flawed baritone delivery.

But whatever else Tom Brokaw may be on or off the tube, he *is* a performer. And he is a performer of a certain kind: an affable, reasonably relaxed presenter of the news. He has neither Peter Jennings' urbanity nor Dan Rather's intensity, but he has something—something that, for better or worse, carries an immense weight in America today. Brokaw is actually curiously diffident in his *Nightly News* persona, as compared with his offscreen personality. Maybe that's no accident. It may be that, as Tom Shales, TV critic of *The Washington Post*, said, Brokaw "was not particularly tough" in his interview with Gorbachev. But then look at Dan Rather and George Bush in their nine-minute set-to on the *CBS Evening News* in January, a bout that had more punch than Tyson/Holmes. Rather was widely criticized for being too tough on the Vice President. Granted, Bush isn't Gorbachev, but the astounding moral seems to be that we focus as much attention on the men who interview the leaders of the world as we do on the leaders themselves. And—the world leaders may have it easier here—we're not sure just what those anchormen should be. Tough? Friendly? Cool? Warm? Suave? Folksy? A little of everything, we say; each thing at the right time.

Should an anchorman (as Brokaw has) conduct a promotional "interview" with the President of the United States in the middle of the Super Bowl? Should he (as Brokaw has) read Longfellow's "Christmas Bells" on an NBC special? "I call Brokaw the new NBC peacock," Shales says. "He doesn't know how to say no. He'll appear on any documentary; he'll do whatever he can to increase his visibility."

This seems harsh. Nobody denies that a network's anchorman *is* its anchor, its strongest runner, its symbol. And businesses promote themselves, and no one is naïve about that in this great land.

And the business is heating up. The network news shows watch each other carefully. The result is, perhaps, a certain homogenization. And as the differences among the three broadcasts shrink, the importance of the anchormen, and of the head-to-head rivalry among them, grows.

At the same time, from another side, the very institution of the network news broadcast—and, by extension, that of the anchorman—is being threatened. There may be less news, but there's more competition for it. "We're under siege," Brokaw admits. The local affiliates, with ever more access to world events and taped reports of those events, joust with the networks for news time. As do game shows and reruns. Cable continues to chew away at TV market shares across the board. "But we continue to believe that the audience looks to us—and all the surveys indicate that—for the important stories of the day," says Brokaw. "We're going to survive."

And what did he think of *Broadcast News*? Tom Brokaw gives a wistful smile. "Very entertaining," he says. ▽

LINDA ELLERBEE

(Continued from page 363)

The entire matter of dress and looks is crucial to my point. If we are to believe these are human beings, human beings who are a reflection of the rest of us, then we are to believe that we live in a nation where most women are blond or Oriental, most men are blond but not Oriental, and nobody is old, bald, squinty-eyed, freckled, or ugly (not to mention fat). We are to believe that most American women wear red most of the time, and that all American men wear red ties all the time. And we are to believe in blue eyes. How come so many of them have blue eyes? If these are human beings, everything we learned about blue eyes being a recessive trait is wrong.

Let us move now to the subject of language. Here is where we find ample proof that the people we see on television news are not people. They make these little slips when they speak. Every night on any local newscast, you can hear the anchors say things like, "It's time now for Bob's weather." Bob's weather?

There it is. The truth has popped out. Bob owns the weather. Bob decides what weather the rest of us will have tomorrow, and then, if this wasn't enough, Bob lies to us about what weather the rest of us will have tomorrow.

Sometimes they also talk about "Marv's sports," which explains, of course, why it is that my team loses. Always.

And what about the term "anchor"? To a human being, the anchor is that thing one throws over the side to make the boat come to a complete halt. Think about that.

When I worked for NBC News, the anchor would often introduce news reports by saying, "And with that story, here's our man at the State Department, Marvin Kalb," or "our man in London, John Hart," or "our man at the White House, Chris Wallace." Never once did he say, "And with that story, here's our woman on Capitol Hill, Linda Ellerbee." For years I thought it had something to do with sexism, but then I figured things out. I wasn't "theirs" because they weren't human beings. Human beings don't talk like that.

"And with that estimate, here's our man at Joe's Garage, Tony the Thief." "And with dinner, here's our woman in the kitchen, Mom." Do you talk that way?

Have you noticed that there are some words these Television News Creatures are unable to say? For instance, this past summer I watched the Iran/*contra* hearings on television. I heard people describe how some of them got together and decided they knew better than the Constitution; therefore, they would simply go ahead and do the right thing for America—and not tell anybody. I heard this, and yet never once did I hear a television news reporter or anchor use the word "junta." Instead, they talked about how Ollie "knocked one out of the park," and about how Fawn looked as "she took center court today." I felt like they'd all watched too much of Marv's sports. But "junta" is a good word. It was, in fact, the accurate word this summer, and the only possible reason I can think of to explain their not using it is that they could not say "junta." Their lips simply were incapable of forming the syllables, the way Parisians cannot say "thank you."

Money. There's another word these creatures cannot say, which is why they always refer to money as "funds." When was the last time you went to the market and spent funds?

When was the last time you got up to go to the kitchen for a few minutes and, on your way out, stopped to say, "Stay with us"?

When was the last time you began a fight with your boyfriend with the words, "Some critics say . . ."?

When was the last time you found *any* occasion to use the phrase "Coming up . . ."?

People do not talk like this. Ergo, these are not people. They speak with no known accent and, except for Sam Donaldson, they rarely are emotional. Except for Charlie Osgood, they rarely are silent. Except for Ted Koppel, they rarely are breathing.

During the fifteen years or so that I was their prisoner, when I would ask a simple question—like "Why are we covering this or that piece of crap of a story?"—I would be told, "Because it's good television."

When at last I quit, the president of a network news division said, in parting, "Let us all try to behave like gentlemen." I was unequal to the task.

Who are these Television Creatures? Where do they come from? Why are they here? Will they turn out to be as lovable and wondrous as E.T? Will they lead us into the next plane of existence, so that one day I too can look like Diane Sawyer and be as happy as Willard Scott? I like to think so. I like to think they have all come from The Television Planet to Planet Earth just so we can see how fine life can be once we no longer have to deal with troublesome little human worries like reality.

I tell you, I am ready.

Except, sometimes I worry. What if they aren't benign? What if The Television News Creatures turn out to be like those things that jumped out of people's stomachs and chased Sigourney Weaver through two whole movies?

Just what was Dan Rather trying to tell me when he looked out from the screen and said, "Courage"? I don't get it.

And so it goes. ▽

SOMETHING WILD

(Continued from page 314)

Then three. Then five.

The Masai live in huts that look like birds' nests and haven't much sense of the outside world. They don't understand the point of safaris. Why do we travel so far to see elephants? Surely there are elephants everywhere.

The Masai have a reputation for being either "proud" or "rather full of themselves," depending on one's point of view. From our point of view, they are magnificent. They wrap themselves in layers of cloth, and some paint their legs to match. They're partial to red; they're the only red creatures in the bush. (We offer a handful of rubber bands; they pick out the red ones and put them on their wrists.)

One Masai stands like Fred Astaire in *Top Hat*, hand on cocked hip, walking stick forward. The others look like Poiret mannequins, all angles, arms folded, bodies intertwined, totally posed, though not at all. Each is impeccable in his or her way. We all stare at each other until the flat is fixed. We drive on to Amboseli National Park, and they start walking. Out of nowhere, into nowhere.

Amboseli is an exquisite grey garden, expertly manicured by the animals. It is all mist and mud and trees that sprout thorns and grow sideways. The elephants and giraffes lumber along, like dinosaurs, and they look tiny, which they never look in zoos. In a desperate way, Amboseli is very beautiful.

Our camp has been readied by Abercrombie & Kent, safari agents for forty years, people who have civilized the bush without losing its edge. We find private tents with hot showers (a canvas bucket, filled upon request), a dining table under a lean-to, a dozen canvas chairs facing Kilimanjaro, and three staff members for each one of us.

At night, camp seems tiny, only the tents and the darkness, which starts two feet away from any flashlight. After dinner, we sit around a campfire, and have, for a show, more stars than we've ever seen before. In the distance, zebras bark, baboons howl, lions moan. At our side, there are four Masai warriors, with spears.

They guard our camp, protect us from the bolder animals. Until this moment it had never occurred to any of us that an animal might not be glad to see us. The Masai sit silently, almost stoned, now and then breaking into a chant. Sometimes they stroke our hair, which they find fascinating. Sometimes they try on our Rolexes and Porsche sunglasses, which they think are meant to go through their earlobes.

In the morning, Africa reveals just how vast it is. We can see the weather coming a half day away. Our days have a new rhythm: we live on animal time, up at 5:00 A.M., on the road at sunrise and again toward dusk, the times when the animals are especially active. We stalk and chase and have all the thrill of the hunt, outlawed in Kenya a decade ago. A lion might be what our guide sets out to find, but whether he leads us to four cubs, a pair mating, a male gnawing on its kill, or a lioness glaring down from a tree limb, nobody can say.

The animals do not always cooperate. One day, a herd of cape buffalo confronts us; knowing what's going through an annoyed buffalo's mind is not easy, though desirable. Another day, we get interested in a certain elephant with a broken tusk; in local language, a sign that he likes a fight. We approach, not fifty feet between us and him. He is tearing up the brush with his trunk. We sit tense, silent, scared. Our guide is riveted to him. When the elephant moves, we move.

When we do, Basinger tumbles back into her car, shaking. We try to reassure her: the guide was watching that elephant closely, he was in control, really. She answers, "There is no such thing in this life as Really. Really."

> "Day and night, with great finesse, the animals watch us"

Basinger is traveling with a small entourage: her husband, her hair stylist, her brother-in-law, and younger sister, Ashley. It's Ashley's twenty-ninth birthday; this safari is a present.

The two sisters are like characters from Beth Henley's *Crimes of the Heart*. Every night they huddle at the dining table, telling stories they've probably told before. Basinger likes small talk; she often jokes about wishing she were Chauncey Gardiner, the character in *Being There*, whose ignorance was perceived to be brilliance. She also likes having a good laugh at her own expense: "Really, we are all so full of it."

All her life, Basinger has been "shedding skins, trying to get down to who I really am." She grew up in Athens, Georgia; became a Breck girl and a Ford model; acted and danced and sang (Billie Holiday, given the chance) in New York and L.A. And then came *9½ Weeks*, all lust and uneasy reviews. Basinger regrets only that *9½ Weeks* didn't go far enough. "Fear shapes all of us. We are so fascinated by sex. Why do we tuck it away so deep?"

Basinger does not tuck away her fascination. She loves being sexy: her body is all curves; her face always has a little shine, like a 1940s Hurrell portrait. She doesn't often smile for the camera; she goes either for strength or for sex, for the quick response.

Basinger is in and out of character constantly, always amusing, sometimes a little frightening. She has a lot of nervous energy to vent, and she speaks in snippets; one doesn't so much have a conversation with her as a channeling session. Nor is she all sunshine; there's a dark streak there, though it only seems to make her more attractive.

Our light plane heads for the Masai Mara Game Reserve; one of our group clutches *West With the Night* all the way. Before we can land, zebras have to be shooed off the grass airstrip. They greet us at the gate. "Now that's makeup," someone observes.

We've come from a dinosaur landscape to a Rousseau painting, green and fertile and home to huge herds of game. They're strangely peaceful, like animals in a fable, almost on the verge of speaking. Day and night, with great finesse, the animals watch us—from hills and treetops, from bushes and the sky. They seem strong, healthy, and remarkably purposeful: there is nothing quite like the sound of hundreds of animals single-mindedly pulling grass out of the earth.

The Mara is also Karen Blixen country. This is the wild place that Denys Finch Hatton took her to see in *Out of Africa*. We climb to a bluff looking out sixty miles across the Serengeti Plain, the same place where Streep and Redford picnicked in the film. We follow a hippo path to a riverside spot where the hippos look like rocks—the same spot where Streep seduced Redford by saying good night and leaving her tent flap open. It becomes easy to confuse Kenya with Hollywood.

Blixen finally becomes real to us back in Nairobi, at the house where she lived for fourteen years, now a museum. Blixen's house—small, reassuringly Tudor, with white-painted furniture, lace, and an ice-cream palette—is very peaceful, which her life was decidedly not. It reminds the visitor that Kenya was not just another rich colony, like India or South Africa. It was a place for adventure and passion and crimes thereof, a place to run to when a person felt out of step. In Kenya, a person could pull back from life, reflect, and be revived. A person still can. ▽

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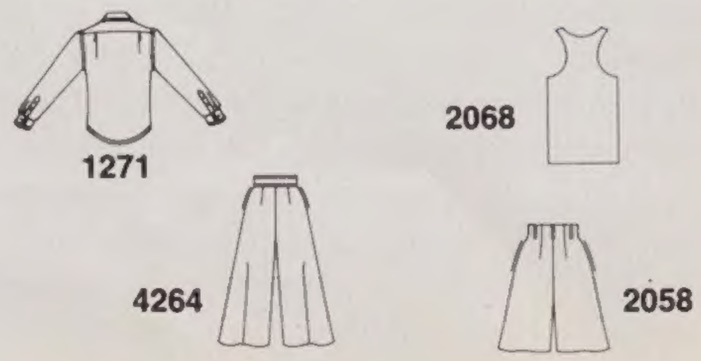
FASHION INFORMATION

Page 42: Shirt, Calvin Klein Men's Underwear, $9. Lord & Taylor. Pillbox, Hermès Boutique, NYC, Dallas, San Francisco. **136:** Dress, Bill Blass. Martha. Earrings, Cara Croninger at Artwear, NYC. Scarf at wrist, Charvet at Bergdorf Goodman. **140:** Green and purple lens sunglasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Neiman-Marcus. Pink and yellow lens, Private Eyes Sport for Private Eyes. Bloomingdale's. Orange lens, Rēvo Sunglasses. Macy's New York. **144:** Scarf, Mary McFadden. To order at Martha. Sweater, Calvin Klein. Pen, A.T. Cross. Mark Cross, NYC. Watch, Audemars Piguet. Tiffany & Co. Ring, Michelle Savitt for M&J Savitt. Bloomingdale's; M&J Savitt at Joseph, Chicago. **228:** Plates, GEAR at The GEAR Store, NYC. **232:** Glasses, Baccarat from Bergdorf Goodman; centerpiece, Renny, NYC. **282:** Top photo, *right*: Blouse, Ralph Lauren. Photo, *bottom right*: Blouse, Perry Ellis America. Earrings, James II Galleries Limited, NYC. Photo, *center right*: Top and skirt, Go Silk for L'Zinger. Hat, San Francisco Hat Company. Glasses, Polo/Ralph Lauren Eyewear. Photo, *center left*: Clothes, Comme des Garçons by Rei Kawakubo. Photo, *bottom left*: Shirt and jacket, Hermès. Photo, *top left*: Top, Donna Karan New York. Skirt, Tyrone Fields for Fields of NY. **290-291:** Embroidery by Lesage. Silk crepe fabric by Gandini. **292:** Wool gabardine jacket and pants fabric by Gandini. Silk crepe shirt fabric by Bourboulon. Accessories, Yves Saint Laurent. **293:** Silk satin dress fabric by Gandini. Embroidery by Lesage. **294:** Silk gazar cape fabric, Abraham. Embroidery, Lesage. Silk satin dress fabric, Abraham. **296:** Cotton jacket fabric and silk satin top fabric, Abraham. Silk crepe belt fabric, Bianchini. Silk crepe skirt fabric, Taroni. Pin, Carrie Fertig. **297:** Silk gazar bolero fabric, Abraham. Crinkled silk crepe dress fabric, D'Este France. Silk organza skirt fabric, Gandini. Gloves, Emanuel Ungaro. **298:** Viscose bolero fabric by Veron. Silk twill blouse fabric by Taroni. Viscose pants fabric by Moreau. **299:** Viscose/linen jacket fabric by Moreau. Gloves, Christian Lacroix. **300:** Accessories, Yves Saint Laurent. **301:** Satin wool jacket and grain de poudre skirt fabrics by Garigue. Accessories, Yves Saint Laurent. **302:** Silk fabric, Taroni. **303:** Silk chiffon fabric, Bianchini. Satin ribbons, Buche. **304-305:** Jacket, Ralph Lauren Roughwear. **306-307:** Cotton body suit, Callaghan, $230. Barneys New York; Toby Lerner, Philadelphia and Ardmore PA; Coco, Coconut Grove FL; Ultimo Ltd., Chicago; Macy's, San Francisco; Bacci's, Canada. Cotton/polyamide/Lycra pants, $295. Bloomingdale's; La Boutique Francaise, Washington DC; Weinstein's, New Orleans; Torie Steele, Beverly Hills; Ice, Los Angeles. Cheetah, courtesy of David Hopcraft. **308-309:** Frances Smily for Clio Designs silk chiffon tank, $46. Barneys New York; Goods Lingerie, Boston; Bits of Lace, Columbia and Charleston SC; Abrielle, Washington DC; Secrets, Fresno CA; Chloë, Corte Madera CA. To order at I.C. London, Laguna Beach CA. Chiffon skirt and scarf (on chair), Michael Katz. Skirt, $255. Both at Bergdorf Goodman. Tent and table courtesy of Ker & Downey, Nairobi, Kenya. Chair, lanterns, barrel, and rug courtesy of David Hopcraft. Footstool courtesy of Alan Donovan of African Heritage, Ltd., Nairobi, Kenya. *West With the Night* by Beryl Markham (North Point Press). **310:** Cotton jacket, $59. Banana Republic stores. Bracelets, African Heritage, Nairobi, Kenya. *West With the Night* by Beryl Markham (North Point Press). **311:** Silk knit jersey top, Debbie Dean, $27. Saturday Night Lingerie, NYC; Elyns Lingerie, Greensboro NC; Underwraps, Kansas City MO; Camouflage, Santa Cruz CA; Colette, San Francisco; Cynde's, Fairbanks AK. Cotton sweater, Callaghan, $535. Barneys New York. Cotton jodhpurs by Ralph Lauren Roughwear, $98. Lord & Taylor; Jordan Marsh, Burlington MA; Polo/Ralph Lauren, Denver, San Francisco. Belt, *top*, 5 X 5. Stephen E., Great Neck NY; Ayla for Men, Ann Arbor MI; Fred Segal Collection, Santa Monica CA. Belt, *bottom*, Tambaran Gallery, NYC. Ralph Lauren Footwear. **312-313:** Issey Miyake cotton dress, $660. Bergdorf Goodman; Romanoff Boutiques, Bal Harbour FL. Falcon and glove courtesy of Simon Thomset. Chest courtesy of Geoffrey Kent of Abercrombie & Kent. Photographed at Karen Blixen Museum. *Out of Africa* by Isak Dinesen (The Modern Library). **314-315:** Azzedine Alaïa viscose/elastin/polyamide dress, $995. Barneys New York; Caron Cherry, Coconut Grove FL; Maxfield, Los Angeles; Alaïa Chez Gallay, Beverly Hills; Gallay, West Hollywood CA. Falcon courtesy of Simon Thomset. *White Mischief* by James Fox (Vintage Books). **316:** Issey Miyake linen/cotton jacket, $465, and shorts, $390. Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; La Boutique Francaise, Washington DC; Romanoff Boutiques, Bal Harbour FL; Ralph Davies, San Francisco. Belt, 5 X 5. Ralph Lauren Footwear. Original Masai spears. **317:** *West With the Night* by Beryl Markham (North Point Press). **318-319:** Azzedine Alaïa cotton gabardine bustier and shorts. Bustier, $1500; shorts, $350. Turnout at Alaïa, NY; Caron Cherry, Coconut Grove FL; Alaïa Chez Gallay, Beverly Hills; Gallay, West Hollywood CA. Shorts at Georgina, Hewlett NY; Emphatics, Pittsburgh; Romanoff Boutiques, Bal Harbour FL. *West With the Night* by Beryl Markham (North Point Press). **320:** Cotton twill jacket at Gidding-Jenny, Cincinnati OH, Indianapolis IN. Cotton T-shirt, Calvin Klein Men's Underwear, $9. Bloomingdale's; Marshall Field's. Earrings, Majorica Jewelry. Saks Fifth Avenue; Marshall Field's. On black cord: Pillbox, Hermès, NYC, Dallas, San Francisco. **322:** Hat, Ruza Creations. Charivari, NYC; Julee, Julee, Westport CT; Laura's Boutique, Abilene TX. Earrings, Mastoloni Pearls. Fred Leighton, NYC; Fiskin, Fiskin & Parker, Pinehurst NC. On jacket: large stud, Marvella. Lord & Taylor; The May Company, California. Small stud, Majorica Jewelry. Saks Fifth Avenue; Marshall Field's. Diamond stud, Peter Brams. **323:** Earrings, Mikimoto, NYC. Necklace, Miriam Haskell. Bergdorf Goodman; Georgina, Hewlett NY; Montaldo's. Polo/Ralph Lauren Scarfs. Polo/Ralph Lauren, NYC. **324:** Jean Paul Gaultier Junior cotton jacket, $210. Bergdorf Goodman. Hat, Borsalino. Earrings, Mikimoto, NYC. Scarf, Fit To Be Tied by Flamingo. Putumayo, NYC. **325:** Wool tweed jacket, $2000. Also to order at Ultimo Ltd., Chicago; The Gazebo, Dallas; Tootsies, Houston; Maxfield, Los Angeles. Cotton T-shirt at Alada, NY; Above the Potatoes, Southampton NY; Pink Palm, Coconut Grove FL; Muscle Beach, Houston; Berkeley Beach, Berkeley CA. Cotton jeans, $32. The Gap. Earrings, Kenneth Jay Lane, Trump Tower NYC, Beverly Hills, San Francisco. **326:** Turnout, of cotton. Earrings, Mastoloni Pearls. See info. page 322. Earrings on lapel, Janis Savitt for M&J Savitt. Belt, Billy Martin's, NYC. **327:** Cotton/spandex body suit. Sweater around neck, Agnès B. Cotton skirt also at Serenella, Boston; Bacio, Minneapolis MN; Champagne Taste, Sonoma CA; Apropos, Woodland Hills and Newport Beach CA. Earrings, Kenneth Jay Lane. Belt, J & M Davidson. Earrings on belt, Peter Brams. Majorica Jewelry. Marvella. Janis Savitt for M&J Savitt. Kenneth Jay Lane. **328:** Earrings, Carol for Eva Graham. Sakowitz. Bandanna, Ruza Creations. Charivari, NYC. Peter Brams earrings on lapel. **329:** Viscose blouse; cotton shorts. **330-331:** Antron/Lycra suit, $48. Late April at Bonwit Teller; Marshall Field's; Jacobson's; I. Magnin; Liberty House of Hawaii. Towel at Descamps, NYC. Sneakers, Keds. **332:** Cotton jacket and skirt, $60 each. Macy's, Herald Square; Woodward & Lothrop; Burdines. Earrings, Majorica Jewelry. For stores, see info. page 322. Earrings on vest, Carol for Eva Graham. Peter Brams. Marvella. KJL by Kenneth Jay Lane. Majorica Jewelry. **345:** Hat, Giorgio Armani Boutique, NYC. **346:** Hat, Patricia Underwood for Calvin Klein. Bergdorf Goodman. **347:** Hat, Eric Javits. Sweater, Danny Noble. **348-349:** Model, *left*: Jacket, Emanuel Ungaro Parallele, $1690. Saks Fifth Avenue. Bracelets, Saity Jewelry Trump Tower, NYC. Model, *right*: Top (sold as suit), Carolyne Roehm, $3645. Saks Fifth Avenue. Earrings, Jay Feinberg. Bloomingdale's. **351:** Hair, Serena Radealli for Cloutier; makeup, Gary Berkowitz. Black leather dress, Trashy Lingerie. **353:** Hair and makeup, Sandra Bocas for The Benjamin Salon. **372:** Bracelets, Maryesta Carr International for East O' Java. Putumayo, NYC; Hirshleifer's Etc., Manhasset NY; The Icing; Woodward & Lothrop; Bullock's, Los Angeles. Handbag, Il Bisonte, NYC. Hat, Giorgio Armani Boutique, NYC. **373:** Washed silk skirt. Earrings, Marvella. Fownes gloves. Bracelets, John McGrath for Jondell. **374:** Fabric by Lana Tess. Jacket also at Neiman-Marcus. Bracelets, Maryesta Carr International for East O' Java. Hat, Patricia Underwood. Bergdorf Goodman; Capriccio, Scottsdale and Phoenix AZ. Ralph Lauren Footwear. Polo/Ralph Lauren, NYC, Beverly Hills. **375:** Turnout, of silk. Also at The Twenty-Four Collection, Miami; Marissa Collections, Olde Naples FL; Higbee's, Cleveland OH; I. Magnin; Nordstrom, Costa Mesa CA. Glasses, Keni Valenti. Keni Valenti, NYC; LA Eyeworks, Los Angeles. Earrings and bracelet, Cara Croninger. Artwear, NYC. Donna Karan Shoes. **376:** Jacket and pants also at Jimmy's, Brooklyn NY. Earrings, Martha Sturdy, Canada. Bloomingdale's; Holt Renfrew of Canada. Scarf, Trafalgar. Barneys New York. Belt, Donna Karan New York. Bloomingdale's; Rachel Broumand, Indianapolis IN; Aversa, Milwaukee WI. Shoes, Mario Valentino. Mario Valentino, NYC; Bob Ellis, Charleston SC; Fred Hayman's Giorgio, Beverly Hills. **377:** Wool flannel pants. Necklace and bracelets, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Gloves, Aris. Socks, Hue. Shoes, Prada. Prada, NYC; Alan Bilzerian, Boston and Worcester MA; Maxfield, Los Angeles. Bag, Johnny Farah. If Soho, NYC; Ice, Los Angeles. **378:** Shirt fabric at Tandler Textiles, NYC. Rayon/viscose shorts fabric available at B & J Fabrics, NYC; Design Guild/Couture Fabrics, Richmond VA; Left Bank Fabrics, Los Angeles. Glasses, Christian Roth. Pildes, NYC; Civic Center Opticians, Hartford CT; Clearsight South Opticians, Fort Lauderdale FL. **379:** Shirt fabric at Regent Fabrics, NYC; G. Street Fabric, Rockville MD; Fabricland, Sacramento CA, Portland OR. Shorts fabric at Felsen Fabrics, NYC; Vogue Fabrics, Evanston and Chicago IL; International Silks and Woolens, Los Angeles; New York Fabrics, Menlo Park CA. Glasses, see info. page 378. Belt, J & M Davidson. The Smiths, NYC; Silhouette, Washington DC. ALL PRICES APPROXIMATE.

VOGUE PATTERNS *Back views, yardages, details, pages 378-379.*

Pages 378-379. **Shirt:** Vogue Pattern #1271, View A. Man's sizes 15-17. Size 17 (for an oversized look): 2¾ yards 45" fabric. $7. Canada, $8.50. **Shorts:** Butterick Pattern #4264. Sizes 8-18. Size 10: 1¾ yards 45" fabric. $4.50. Canada, $5.75. **Sewing tip:** Shorten to above the knee length. **Tank:** Ralph Lauren for Vogue Patterns #2068, View A. Sizes 6-16. Size 10: 1 yard 52-54" fabric. $10. Canada, $12.10. **Shorts:** Ralph Lauren for Vogue Patterns #2058. Sizes 6-16. Size 10: 1⅝ yards 45" fabric. $10. Canada, $12.10.



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